The NEW YORK
# CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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MLLE NATALIE.

THE NATIONAL THEATRICAL WEEKLY

# Mr. Geo. Choos

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# EDDIE VOGT

**in**

# "THE LOVE SHOP"

**KEITH'S, CLEVELAND, This Week**

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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# LACKAYE AND EMERSON CLASH IN HEATED POLITICAL ROW

## Factions Cheer and Hiss in Turn as Lackaye Charges Invisible Government and Assails Booth's War Record—Lackaye Cries Liar

Wilton Lackaye and John Emerson clashed in debate on Sunday afternoon in the Hotel Astor, while more than 1,000 actors, supporting their favorite candidates, cheered and hissed each speaker in turn. No decision was rendered. However, the coming election on Friday of this week will decide the outcome of Sunday's political tilt.

The audience which filled the Astor's grand ball room long before the opening speech, came prepared for a stiff factional tussle. During the afternoon, there were frequent outbursts following some specially telling assertions by one of the speakers. Neither Lackaye nor Emerson seemingly scored any marked victory, however, although there were many at the close of the session, who were of the opinion that Lackaye had failed to make the impression expected.

A little after two o'clock, the time scheduled for the debate to begin, Francis Wilson took the chair. He was followed by Emerson and the latter's two advisors, Frank Gillmore and Jack Deveraux. Lackaye, realizing the psychological appeal of appearing unflanked by seconds, took his stand alone.

Although Frances Wilson in his introductory speech referred to the affair as a debate in which both speakers would outline their respective platforms, it developed into an old fashioned mud-slinging contest in which both speakers hurled charges and countercharges at each other, frequently shouting "liar," and, in one instance, when Lackaye was speaking, he went so far as to refer to his opponent as a "fish."

In addition to this, Lackaye's attack upon the war record of Earle Booth went a long way toward losing him the support he had hoped to gain. The majority of those in the audience, while not in sympathy with the latter's record as a salaried employee of Equity, cried shame at Lackaye when he slurringly referred to Booth, as "a man who went overseas with spurs on his boots to keep them from sliding off his desk."

### Lackaye Opens Attack

After explaining the purpose of his challenge to Emerson as the only expedient by which he could open the eyes of the thinking Equityites as to just what the outcome would be should they unthinkingly elect his opponent to the presidency of the association, Lackaye turned to Emerson and, with a half cynical, half-patronizing smile, launched his attack upon the latter.

"I did not expect you," he remarked to Emerson, "to come here to-day. In fact, I didn't think that you would dare appear at this meeting, knowing, as you must, that I am here for just one purpose and that is to unmask you as the boss and guardian of this association.

"This Emerson crowd," Lackaye continued, turning to the audience, "has asserted that any one opposing their clique is an enemy to the Association; that we, who wish to clear our beloved Equity of backsliders and timid trucklers to conditions before our 'Declaration of Independence,' are 'rabid and radicals'—I quote their words—an old Tory cry, the cry against Washington, the cry against Lincoln, the cry against Roosevelt, the eternal attempt of power to make sacrosanct co-called vested rights—privileges grabbed by might. The attempt to confuse in your minds the machinery of a faction with the principles of the Society.

"We are for Equity 150 per cent. A hundred per cent for you, the body who have made it, and fifty per cent for what we, the progressives, intend to make it. And we need make no new demands. We need only insist upon the sacredness of a basic contract; the principle of the whole of Equity behind the smallest individual's contract and the denial of the right of any member or group of officers to abrogate the terms of the basic contract. The basic contract, obtained in blood and suffering by all of you, can only be changed by all of you. Neither traitor nor weakling may be allowed to sacrifice the terms so dearly won.

"The constitution expressly says that anyone who has ceased to be an actor loses his membership—a wise provision. It is not in human nature that even an honest man may be an employer and look through the spectacles of an employee. Emerson has admitted that he has not acted for five years and doesn't intend to act again.' He is wealthy and doesn't need it, an insinuation that a working actor might be influenced by fear of the loss of future engagements.

"Will you, who came out of theatres with great sacrifice, who picketed, who spoke in public, who defied your enemies, some of you who are still on the ouster list, stand for the insinuation that I am a coward and a traitor. If they can prove to me that nothing except the possession of great wealth can fortify honesty, let us elect Pierpont Morgan president of the Equity—let us depose the venerable Mr. Gompers from the presidency of the Federation of Labor and elect John D. Rockefeller."

With this said, Lackaye let drop the hammer upon the "Tammany Hall" campaign methods of the Emerson forces, charging them with the issuance of quantities of propaganda, containing both "misstatements and falsehoods" Among these, he said, was the recent announcement that Constance Farber had withdrawn from the list of Lackaye supporters.

### "A Lie," Shouts Lackaye

"This statement," shouted Lackaye, "is a dirty lie. Miss Farber has never withdrawn her support from my platform. Because she has steadfastly refused to do so, despite the consistent nagging of the Emerson bunch, she has been fired by the Shuberts and will not be allowed to appear in any of their productions hereafter.

"There is only one inference to be drawn from this and that is of a managerial hand behind the Emerson platform."

(*Continued on page* 20)

### HOTEL ROOM ROBBED

Walter Pearson, a member of the "Folly Town" show at the Columbia Theatre, was robbed early last Thursday morning by a thief who broke into his room at the Hotel America, formerly the Argonne and Victoria, on West Forty-seventh Street. The value of the things stolen, Pearson told the police of the West Forty-seventh Street Station, totaled $150.

The robbery occurred about 5 a. m. Pearson and his wife were asleep at the time, but were awakened by a noise which seemed to come from the direction of the bathroom. He got out of bed to investigate and as he reached the bathroom was just in time to see the figure of a man climb up a fire escape ladder outside the bathroom window and disappear. Mrs. Pearson rushed into the hall and notified the colored night watchman that somebody had just been in their room. The night watchman, according to Pearson, told them he was in no position to pursue the thief because he had no revolver.

Pearson afterwards discovered his trousers in the bath tub. About $30 in cash, a diamond and pearl pin valued at $75, twelve tickets for that night's show at the Columbia, valued at $18, and a leather handbag and wallet was the detailed statement of the loss which Pearson gave to the police.

The robbery of the Pearson apartment, it was learned from the police, is but one of a series of such thefts committed in that and other hotels in the neighborhood.

### MRS. COX BUILDING MEMORIAL

CINCINNATI, May 29.—Mrs. George B. Cox, widow of George B. Cox, former Republican leader here, will erect a theatre as a memorial to her husband. It will be one of twin houses of a theatrical company in which Mr. Cox was interested before his death. The site for the structure has been acquired for $500,000, and the buildings will cost approximately $1,500,000.

The memorial theatre will be the smallest and will be devoted to dramatic offerings, while the larger house will be used for musical comedy and spectacular productions.

### AARONS OUT OF "OUI MADAME"

Alfred Aarons, it was learned last week, no longer holds a proprietary interest in the "Oui Madame" show, which closed in Boston a week ago last Saturday. He is reported to have sold the 20 per cent interest he held to George Nicolai, who now owns approximately 50 per cent of the stock of the corporation. Max and Louis Dreyfus, the music publishers, own the balance of the stock, with the exception, possibly, of a few shares held by Victor Herbert, who wrote the show's score.

"Oui Madame" will be revised and re-cast and open again next September.

### PICKING MARILYN MILLER PLAY

It was learned early this week that the musical play in which Flo Ziegfeld intends to star Marilyn Miller next season will probably be a version of "Captain Jinks," the Clyde Fitch comedy produced by the late Charles Frohman and in which Ethel Barrymore starred for the first time.

### ANGLIN SEEKING THEATRE

Margaret Anglin is looking for a theatre in New York in which to present her play, "The Woman of Bronze," next season. She also has another play that she could put into the house in "Joan of Arc," recently produced on the coast.

### ROWDIES BUSY AT ROYAL

Rowdies got busy Monday night at B. F. Keith's Royal, during the performance of Frances Kennedy's act. Miss Kennedy, a comedienne, was doing a character number, seated at a small table, when someone in the first balcony started a volley of applause. This went by unnoticed, as did several other like rounds, Miss Kennedy refusing to let the noise interfere.

Then the person trying to raise trouble started banging something around, and the house lights went up. Miss Kennedy then inquired of the audience whether or not there was trouble, or whether someone else wanted to say something. Someone then remarked "Take her off," "Go ahead and leave." Miss Kennedy left the stage, saying "All right, I thank you."

Then the house went into an uproar. There were cries of "Miss Kennedy, come back and do your act, the audience wants you, don't mind those rowdies," and the like.

Miss Kennedy did come back and made a little speech in which she said: "I thought I would have to go to England, or France, or Europe to be treated like this, I didn't think that Americans would treat an American this way. I have done this act for four years in the principal theatres of the country, and never has this happened to me, I am sorry that I had to come to the Royal to have it happen."

These remarks were greeted with loud applause, until someone in the mezzanine boxes got up and yelled out, "Miss Kennedy, perhaps if you changed your name for this house you would be heard." To that she replied: "I am sorry, but I was born with the name of Kennedy, and if you folks want to hear my act, I will try and sing a number for you."

More applause greeted this announcement and she sang a number, which was applauded for fully a minute. Then, taking several bows, she walked off. No act on the bill, which completed its routine, received so much applause as Miss Kennedy then did; in fact she stopped the show for fully five minutes.

### O'HEARN THE DYER ARRESTED

William J. O'Hearn, formerly an actor but who is known to the members of the theatrical profession chiefly by reason of the dyeing and cleaning establishment which bears his name, at 1554 Broadway, was arraigned last week before Magistrate Marsh in the Yorkville Court, charged with attempting to steal a leather Gladstone bag. He pleaded not guilty, waived examination and was held in $1,000 bail for the Grand Jury.

O'Hearn was arrested in the Grand Central Station by State Railroad Detective John A. White. The complainant was George M. Clark, of Hartford, Conn., who charged that, while he was at one of the ticket windows buying a ticket he set the bag on the floor and that O'Hearn came along, picked up the bag and began to walk away with it.

### CASHIER HELD UP

SAN FRANCISCO, May 29.—Peter A. Davidson, cashier of the Broadway Theatre, Oakland, was seriously injured by a blow on the head from a blackjack when he resisted a bandit who held him up.

After knocking the man unconscious, the thug robbed him of a diamond ring, valued at several hundred dollars, $14 and a watch. Davidson was found some time later and removed to the Emergency Hospital, when it was found he was suffering from concussion of the brain.

# TEN NEW MUSICAL PIECES TO SEEK SUMMER SUPPORT

## Georgie White's "Scandals" to Be First One in Next Monday, with Bill Rock, Will Morrissey and Others to Follow with Revues

Ten new musical plays will bid for hot weather patronage in theatres along Broadway. Some of these have already been presented out of town, others are now in rehearsal and a few are slated to go into rehearsal within the next few weeks.

To begin with, George White's "Scandals of 1920" will open at the Globe Theatre next Monday night. This show opened in Washington two weeks ago and is now playing Atlantic City, where it is being whipped into shape for its Metropolitan premier.

Then comes Ziegfeld's "Follies," now in rehearsal and scheduled to open here at the New Amsterdam June 21, one week after its initial presentation in Atlantic City.

"Buzzin' Around," Will Morrissey's new revue, in which his wife, Elizabeth Brice, will be featured was placed in rehearsal last week and is scheduled to open here at the Bijou Theatre, July 12.

The new Century midnight roof show, which the Shuberts are producing and which is now in rehearsal, is scheduled to open atop the Century Theatre June 21.

Bill Rock's revue went into rehearsal early this week and is scheduled to open here at the George M. Cohan Theatre July 12. In connection with this show, it is reported that Rock has deposited $15,000 in cash with the Klaw and Erlanger office as a guarantee that the show will remain at the Cohan at least five weeks. In this way, Rock has managed to outbid several other producers who were anxious to secure the house for a Summer musical show.

"Page Mr. Cupid" is now being whipped into shape so that it may open June 14 at one of three Shubert houses not yet definitely decided upon. This show has been playing outside New York for the last two weeks, is at the Teller-Shubert, Brooklyn, this week, and may lay off a week following its Brooklyn engagement for the purpose of strengthening its Metropolitan chances.

Lew Field's "Poor Little Ritz Girl" which opened last week in Boston, will probably leave the Hub after four weeks and open here the end of the month at the Shubert Theatre, tentatively chosen to house it.

"I'll Say She Does," the Hopwood-De Sylva musical show which Edward Marshall produced in association with A. H. Woods, and which is now playing Boston, will probably open here June 21 in the best Shubert house available at the time.

"The Greenwich Village Follies" will, in all probability, open at the Greenwich Village Theatre August 12, where it will remain four weeks and then come into a house further uptown. This show, now that Tommy Gray has been signed to write the book, will probably be placed in rehearsal by the end of this month instead of early in July as originally planned by its producer, John Murray Anderson.

"Broadway Brevities," the revue in which Rufus Le Maire and Ed Davidow are to hold the principal proprietary interest and which was planned for presentation here some time next Fall, will probably be placed in rehearsal this month so that it may open at one of the Shubert houses during the month of August. Rufe Le Maire has been garnering principals for this show for the last eight months and is keeping the names of those he signed a dark secret.

In addition to the new musical shows, there are fourteen old ones slated to run here throughout the Summer. Some of these, however, may be so affected by the hot weather that they will be forced to close. But, at this time, so far as could be learned, their producers are planning to let them run here throughout the summer.

Among these shows is "Buddies," which opened at the Selwyn October 27, 1919, and "Irene," which opened at the Vanderbilt November 18, 1919.

"As You Were" has been at the Central Theatre since January 17, last. "The Night Boat" came into the Liberty February 2, last, and the Ziegfeld Nine O'clock Show opened March 8, being followed by the Midnight Show, which opened March 15, last. "What's in a Name?" opened at Maxine Elliott's March 19 and moved into the Lyric, where it is now playing, April 19.

"Florodora" opened at the Century April 5 and is scheduled to remain there until at least August 1. Ed Wynn's "Carnival" show came into the New Amsterdam Theatre April 5, and, though it will leave that house on the 19th of this month to make room for the Ziegfeld "Follies," it will probably remain in New York at one of the K. and E. houses, possibly the Knickerbocker, throughout the Summer, because of the excellent business it has done since it opened here. It was originally intended to send the "Carnival" show on the road for the Summer, but it has now been decided to keep it here until next October, if possible.

"Lassie" opened at the Nora Bayes Theatre April 6, 1920, and can remain there, if business warrants it, until next December. "Honey Girl" opened at the Cohan and Harris Theatre May 3 last, and "Betty Be Good" is slated to remain throughout the Summer at the Casino, where it opened May 4.

### SHUBERTS CHANGING CENTURY

The Shuberts are re-decorating and renovating the Century roof at a cost of upwards of $25,000, it was learned early this week. A new stage is being installed, a permanent stage with footlights instead of the extension stage that was used during Morris Gest's tenancy of the house. A regular orchestra pit in front of the stage is being arranged. Formerly, the musicians sat in a box located on the left side of the roof. A new dance floor is being built and the decorations are to be in gold, blue and red.

The new midnight show, written by Alfred Bryan and Jean Schwartz, is now in rehearsal and scheduled to open the latter part of this month. Jack Mason and Cleveland Brunner are staging the numbers and James Cody, formerly assistant to Ned Wayburn while the latter was staging shows for Ziegfeld, has been appointed stage manager.

The Shuberts are spending upwards of $50,000 on the production.

### "INNOCENT IDEA" DOES $5,200

"An Innocent Idea," which opened at the Fulton Theatre last Tuesday night, has done pretty well on the week, $5,200, considering that the show received anything but glowing notices.

The show was produced by Charles Emerson Cook, and, according to report, the latter was backed in the production by a wealthy business man of Zanesville, O. The report that Oliver D. Bailey has a 25 per cent interest in the show was emphatically denied early this week by the latter. He explained that he has no proprietary interest in the show whatsoever.

Since its opening performance "An Innocent Idea" has undergone a great deal of revision at the hands of its author, Martin Brown. Something has been changed in the play thus far at every performance.

If the show's business does not pick up materially this week, there is a strong likelihood that it will leave the Fulton at the end of the following week.

### CHICAGO "SPECS" ARRESTED

CHICAGO, Ill., May 29.—Florence Couthoui, Chicago's leading theatre ticket scalper and six others, were arrested on Thursday on a charge of embezzling government funds. According to federal agents, the seven have failed to turn in the government tax which they collected on tickets sold. The cases were presented to the Grand Jury. The other ticket brokers arrested on the same charge are:

Ernie Young, also a theatrical agent, with offices in the Masonic Temple Building; Ben Renheimer, Wabash Avenue and Monroe Street; Mortimer Suchard, 5600 Prairie Avenue; Miss Hilda Moeller and her assistant, Lillian Frawley, 210 Fine Arts Building, and John H. Oppenheimer, 89 West Randolph Street. The penalty for conviction of the charge of embezzling government funds is from two to ten years in a Federal prison.

Following presentation of the cases to the Grand Jury indictments were voted. They will be returnable before a Federal Judge late Saturday or early next week.

Not only are the Federal agents hotfooting after ticket scalpers, but they have reached their long arms into the vaudeville and motion picture theatres of this city. The agents for the government are making a clean sweep on all who have failed to make proper returns on war taxed theatre tickets.

R. L. Jacoby, formerly a partner in the theatrical firm of Linick-Jacoby Enterprises, conducting the Ziegfeld and State Congress theatres, was arrested early this week and arraigned before U. S. Commissioner Mason. He was released on $2,500 bonds. Julius Born, former proprietor of the Pine Grove Theatre was also taken into custody and freed on bonds of $2,500.

A search is being made for Fred Linick, who is reported to have disappeared. Linick and Jacoby are charged with having failed to turn into the government war taxes amounting to $7,000. Born is charged with embezzling government funds amounting to $350. R. L. Jacoby sold his interests in the theatrical business some six months ago to his partner Fred Linick and then engaged in the printing business. Linick failed to make a success of the State Congress and Ziegfeld theatres and these have changed hands in the past few months.

Agent Richardson, who is conducting the investigations among Chicago theatre ticket scalpers and delinquent theatre owners, stated that there are plenty of other delinquents who will be hit in the present drive.

### TROUBLE IN CHICAGO CABARET

CHICAGO, Ill., May 29.—Elmer C. Floyd, producer of the revue at the Marigold Gardens, has got into an argument with the Eitel Brothers, proprietors of the Gardens, over the fact that the Eitel Brothers are alleged to have handed out too many passes calling for the table charge deduction.

Floyd, last week, received a mysterious tip regarding the passes, and complained to his partners, Otto Wilke and M. E. Hoseley. Then the fur began to fly. The two partners agreed with the views of the Eitels and ousted Floyd.

To Floyd's rescue, though, came Leon A. Berezniak, lawyer, and, after a little conference, the partners and the Eitels threw up their hands and settled with Floyd. Everything then seemed to go along peacefully—until another bomb was exploded. Alice Maison, the Mack Sennett Bathing Beauty and in private life Mrs. Floyd, was discharged without notice and only, she says, because she is married and the wife of Floyd. Berezniak is again called in and now says that he is going to file a suit against the Marigold Gardens and the Eitels. Miss Maison's feelings are hurt, which also goes into the suit. A blonde chorus girl has been put into her place and is being permitted to appear under her name.

There are rumors that there is much discontent among the entire company. The stage manager was discharged last week and has taken his case up with the Stage Hands' Union.

J. Marcus Keyes, local representative of the Actors' Equity, has been called into the case and is now investigating.

### LOST PERFORMANCE GOT $19,692

SAN FRANCISCO, May 31.—The unprecedented September 30th rain that spoiled the "Aida" open air opera performance here in 1916, cost Lloyds of London, international insurance syndicate, $19,692.78. Judgment for this amount has been entered by Superior Judges Daniel C. Deasy and George H. Cabaniss.

The judgment was rendered in favor of Auditor Thomas Boyle, who acted as treasurer of the "Aida" performance, and is almost the full amount of the claim, $25,000. There will be no appeal from the decision, because the two judges were sitting as arbitrators, it having been agreed that the various claims should be adjusted in that manner.

The Lloyds insured the venture against rain in the sum of $25,000. It rained on September 30th, but, by stipulation, it was agreed the date be postponed until October 3rd, under the same conditions. It started to rain on the afternoon of October 3rd and continued to do so, so that it was impossible to give the out-door performance.

### JOLSON AND WIFE MAKING UP

SAN FRANCISCO, May 31.—It is reported that a reconciliation between Al Jolson and his wife has taken place. Both are living in Oakland and are continually together at hotels, joy riding, etc.

Jolson intended to spend his vacation after the close of his New York season in the Hawaiian Islands, but the trip was abandoned. The Jolsons were married ten years ago in Oakland, and, at that time, Jolson, who was a local favorite, was playing the three-a-day vaudeville time.

### HITCHCOCK COMING INTO CHI

CHICAGO, May 31.—Raymond Hitchcock and his "Hitchy-Koo" show, it was learned today, are scheduled to open here at the Colonial Theatre during the week of June 7. The show recently closed its Pacific coast engagement and, after finishing its engagement here, the company will return to New York, where Hitchcock will begin rehearsing a new "Hitchy-Koo" show scheduled to open the latter part of September or early in October.

### EARL CARROLL REHEARSING SHOW

TORONTO, May 31.—Earl Carroll started rehearsals here today of his new play "Daddy Dumplin," which will be presented by the Robins Stock Company the week of June 14. This is a tryout for the piece which is destined for Thomas A. Wise, who will be in Toronto next week in "Cappy Ricks." While in Toronto, Wise will rehearse the stellar role and open in the piece June 14.

### EQUITY AND P. M. A. COMPROMISE

In arbitrary session last week the Equity and P. M. A. compromised on the complaint of Roland Buckstone against Henry W. Savage.

Buckstone asked two weeks salary, claiming that Savage engaged him for the "See Saw" show and, after four weeks of rehearsals, discharged him prior to the opening date. Buckstone was awarded one week's salary.

### WANT HARRY FOX

CHICAGO, May 31.—Harry Fox is being sought as successor to Clifton Crawford in "My Lady Friends," who, it is said, has been offered a contract for a production in London.

Neither Fox nor Bessie McCoy Davis will be in the cast of the "Century Midnight Whirl," when it opens at the La Salle Opera House next week. Frank Fay will be the sole comedian.

### FRAMING COAST MINSTREL SHOW

SAN FRANCISCO, May 31.—Sam Griffin is organizing a big minstrel company to play the Pacific coast. It is to include thirty people, with new scenery and wardrobe and will be composed of only recognized performers. Novelty uniforms for street parade will be featured.

### GLENDINNING OUT OF SHOW

BOSTON, June 1.—Ernest Glendinning has left the cast of "I'll Say She Does," and Harry Brown has taken his place.

# PLANS ALL SET FOR EQUITY ELECTION AND ANNUAL MEET

## Lackaye Appeals to Catholic Papers and Gets Support of Hearst Papers—Motion Picture Players to Vote, but Chorus Equity Members Are Barred

Plans for the carrying out of the Actors Equity election next Friday, when either John Emerson or Wilton Lackaye will be made a winner, are practically completed.

According to Frank Gillmore, three tellers will be appointed by the chair from the floor of the annual meeting of the association, which will be in session at the Hotel Astor. They will at once set to work on the counting of the ballots. According to the Equity constitution, the poles will remain open until the last ballot in the boxes has been counted, thus giving tardy voters an eleventh hour chance to name their choice.

At a conservative estimate, some fifteen hundred members will cast their vote at the annual meeting. For the past several weeks, sealed ballots have been coming into Equity headquarters from all parts of the country. Nearly 5,000 have already been deposited in their respective boxes. Inasmuch as there are nearly 9,000 members of Equity, there still remains a large number of votes to be cast.

The Emerson ticket, it is said, will be considerably swelled by the vote of the Motion Picture branch of Equity, which was brought in under the wing of the parent body at the last meeting several weeks ago. There are some two thousand members in this section, including stars and the lesser lights in the film world.

The Chorus Equity Association, although provision was made by the parent organization for its merger at the last meeting, will not be allowed to vote, inasmuch as the choristers have not yet ratified their merger. Its own election is being held up as a result and it is expected that, within the next few weeks, a meeting of the organization will be held, at which the merger will be brough to a vote.

As the days grow short before the date of election, interest is especially keen among the membership as to just what the actual outcome will be. Talk of bets has been heard along Broadway and in many of the theatrical clubs. However, it is said that nobody has, as yet, offered any odds on either of the two candidates.

Both campaign committees are also displaying marked activity. The Lackaye forces have secured the support of the Hearst newspapers and have been assured that their campaign material will be syndicated for the out of town dailies. In addition to this, they have appealed to all the important Catholic publications throughout the country with carefully prepared propaganda, intimating that, should Emerson be elected to the presidency, the door would then be open for the British intelligence service to make use of the stage for anti-Sinn Fein propaganda.

The Emerson forces, in the last few days, are said to have spent several thousand dollars in sending telegrams broadcast over the country exposing the campaign tricks of the opposition platform.

At Equity headquarters, a close watch is being kept upon the ballot boxes. This vigilance is said to have resulted from a kick lodged by the Lackaye crowd, in which they claimed their ballots were being boxed, while the Emerson votes were allowed to remain in the open. The Equity official in charge is said to have come back with the assertion that, inasmuch as this was the organization's first election, they had neglected to secure two ballot boxes. Emerson's ballots were then lodged in the safe until, later, a box was secured. There will be six boxes at the annual meeting.

Following the charges made by the Emerson forces that the Lackaye crowd had issued a "fake" ballot, comes the counter-charge that the Emerson committee has recently sent out a similar one. As evidence, Lackaye has offered a circular letter sent out by Grant Stewart containing the following sentence:

"If you have already sent in a ballot for the Lackaye ticket and wish to nullify it, send in at once the enclosed ballot for the regular ticket to Grant Stewart, No. 115, West Forty-seventh street."

It is explained by Lackaye that if any actor sends in two ballots, neither can be counted, any more than would be the case in a State election, where a voter appears twice at a polling place.

In addition to the election of officers, the annual meeting will be given over to the reading of reports by Frank Gillmore, the executive secretary and Richard Purdy, the treasurer. Francis Wilson will also make his farewell address.

### TRYING OUT WOODS' PLAYS

CLEVELAND, May 29.—Among the productions to be presented by Robert McLaughlin and his stock company at the Opera House this Summer will be a number of new A. H. Woods' scripts, which will be tried out. Among them will be "Fires of Spring," in which Macey Harlan, last seen with "Big Game," will appear. "The Star Sapphire," a play by Robert Housman, will also reecive its premiere. Lowell Sherman will portray the leading role in "The Jury of Fate," a new play by C. M. S. McClellan. The company will also do "Up In the Haymow," a new farce. All of these art Woods' productions.

Among the "leads" who will be seen during the season are Robert Hudson and Alice Fleming, Ralph Bunker and Frances Sterling Clarke.

### REHEARSE NEW GOLDEN PLAY

CHICAGO, Ill., May 29.—Rehearsals have been called in Detroit this week for John Golden's new play "Heaven." It is by Austin Strong, author of "Three Wise Fools," which is playing successfully at Powers Theatre.

### SOCIETY GETS HARTZ PHOTOS

CLEVELAND, May 29.—The Hartz collection of theatrical photographs, one of the most valuable in the United States, will shortly be removed from the Opera House here and hung in the quarters of the historical society.

### PICK A. F. OF L. DELEGATES

Frank Gillmore, executive secretary of Equity, and James W. Fitzpatric, international vice-president of the Four A's, have been delegated to represent the Four A's at the international convention of the American Federation of Labor, to be held in Montreal on June 14.

Fitzpatric, it is said, will, in the event of the stage hands' row being brought up at the session, speak for the latter organization. Two years ago, at the A. F. of L. convention in Buffalo, after a sub-committee had moved for the cancellation of the White Rats' charter, Fitzpatric spoke for two hours and convinced its members that the charter should remain as it was.

### CHORUS GIRL IN DIVORCE

Beulah McFarland, a chorus girl in Ed Wynne's Carnival, has been named co-respondent in a divorce action brought by Mrs. Beatrice S. Friede, of New York, against her husband, Leo, a broker. She claims that Friede supported and maintained the chorus girl in a luxurious apartment and was often seen with her in public.

### ROOMS TO BE SCARCE

CHICAGO, May 29.—Performers who expect to be in this city during the week of the G. O. P. convention had better arrange for their accommodation immediately. A room famine is expected for that week, when 200,000 added people are expected to be in the city.

### "MAID TO LOVE" BOOK POOR

BALTIMORE, Md., May 31.—A pretty nimble footed chorus and Tom Lewis lift "Maid to Love," almost clear of a slow book and makes a fresh entertainment of a commonplace musical comedy, which opened at the Academy to-night. The music has swing, the orchestra gives it melody, and when the chorus picks up the lilt and circles and sways, it is a smart show, or, when Tom Lewis wanders in, it is a lively show. But when the comedy must depend upon its book or its features, it drags.

One quarrel with the book is that it gives so little opportunity to Denman Maley, a smooth comedian with a laugh in every solemn stare. Ray Raymond is one of the most pleasing of the fellows who pals with the chorus and Doris Arden, who has the role of the hero's "Maid to Love," has a rather rich voice.

The cast is good and holds the show up sharply and clearly. There is an old-time buck and wing rhythm in much of the music and none of it is missed by the chorus, or its dance leader, Dolly Connelly, who tapped off "Love's Little Journey," and "Aladdin," with skilled, practiced step.

### "CRASHING" CAUSES LOSS

W. F. Hamilton's two-week carnival, held in the lot at Lenox Avenue and One Hundred and Forty-Fifth Street, which closed last Sunday night, resulted in a $1,500 loss to its promoter, it was learned early this week. This, too, despite the large patronage, estimated at 100,000 people, that the carnival played to during its run.

And had this vast number of people, or most of them, paid the ten cents admission fee charged at the gate, Hamilton might have made some money. But it so happens that most of the young visitors, negroes for the most part, "crashed" the gate because of the inadequate fencing and policing about the grounds.

However, Harry Witt, who ran several attractions, made $1,700 on his shows, while Sidney Romer, the principal concessionaire, cleaned up $1,450 on the two weeks.

### ADLER OUT OF "MIDNIGHT WHIRL"

John Henry Mears, managing the Century "Midnight Whirl" show, has let Felix Adler out of the cast, according to complaint made by the actor last week at Equity.

Adler, at the organization's headquarters, stated that, on Saturday night, he received his two weeks' notice in Philadelphia, and that inasmuch, as he holds a run-of-the-play contract, he has asked the association to back him up in his demands for a full settlement. The matter has been placed in the hands of the Equity attorney, who will begin suit against Mears if the latter does not retract Adler's discharge.

### MARRIAGE SECRET OUT

Sidney Susskind, the Broadway coat-room manager, who, with his brothers, owns the Blossom Heath Inn on Long Island, and the Pelham Heath Inn, at Pelham, was married last Wednesday to Marjorie Mahoney, known to midnight show patrons as the little black-haired girl that used to vend cigars and cigarettes at the Palais Royal and, more recently, at the Ziegfeld Midnight Frolic. None but a few of the most intimate friends of the couple are aware of their marriage, which they originally planned to keep secret for six months.

### TELLEGEN PLAY RETITLED AGAIN

BOSTON, May 29.—Lou Tellegen will open at the Colonial in his new Augustus Thomas vehicle, which has been retitled for the second time. The play is now called "Underneath the Bough," having been changed from "Up Comes the Devil." The original title of the play was "The Blue Devil."

### "BUDDIES" SLATED FOR CHICAGO

CHICAGO, May 29.—"Buddies" will come to this city in August and open at the Woods' Theatre, where Taylor Holmes will open shortly in "To-Morrow's Price." Donald Brian, Peggy Wood and Ralph Morgan will be in the cast.

### LILLY MAKES A NOISE

"There's noise in her apartment during all hours of the day and night," Ralph Becker, a real estate agent, told Magistrate Levine in the West Side Court last Saturday morning. Becker had previously explained that Lillian Lorraine occupies the apartment located in the building at 114 West Fifty-eighth Street.

Becker then told the court that, unless the singing, dancing, noisy laughter and general gayety cease in that apartment, the other tenants in the house have threatened to move out. He stated that the apartment is under lease to a man by the name of McCarmen, who sub-rented it to Miss Lorraine about two weeks ago. Immediately after she moved into the place, which consists of two rooms and bath, Becker told Magistrate Levine, other tenants in the house have complained of the ceaseless noise that emanates from it. Becker stated that hordes of callers are being entertained in the apartment and that a piano is constantly being played there; that there are days during which the music and song have continued from early afternoon until three or four o'clock the following morning.

After hearing Becker's story, Magistrate Levine issued a summons requiring Miss Lorraine to appear in the West Side Court early this week.

### CIRCUS MANAGER SHOT

WELLAND, Can., May 27.—Louis P. Philman of St. Louis, Assistant Manager of Howe's Circus, was shot at 8 o'clock last night and died five hours later. His assailant, Joe Aperta, was found by two employees of the circus at an early hour this morning. He was trying to get into a hotel.

Ordered to hold up his hands, Aperta reached for his revolver. One of the showmen shot him twice, once in the leg and once in the side. He is now in the hospital under guard but may recover.

Aperta, who hails from Dayton, Ohio, recently joined the circus. He operated a "hot dog" stand and was known among the show fraternity as "Bologna Joe." Yesterday the circus was at Dunnville and Aperta got into some dispute with the manager as to division of receipts. When the big rush of ticket selling was over for the evening performance, Aperta went to Philman in the ticket wagon and demanded his money. Philman refused, whereupon, it is alleged, Aperta pulled a gun and shot him twice, one bullet lodging over the heart.

This happened in the presence of hundreds of people, but no effort was made to secure the gunman, who disappeared among the tents.

### "39 EAST" DOES $6,400

Although "39 East," at the Shubert Theatre, only played to $6,400 last week, the fact remains that, when the Shuberts brought this little comedy of Rachel Crother's from the road and played it in a Broadway house for a return engagement, they were paying the show's drawing ability quite a tribute.

For not only has "39 East" played at two other Broadway houses already, besides playing the Subway Circuit, but it has held forth more or less continuously, both here and on the road, since it first opened here at the Broadhurst Theatre March 31, 1919.

Some time after it opened at the Broadhurst, it was transferred to Maxine Elliott's Theatre, where it ran without interruption until the actors' strike occurred last Summer. Then it closed down for a few weeks and, after resuming here, was sent on tour. In addition, there was a second company sent on tour which played in various parts of the country for a period of approximately eight weeks.

This week, it is expected, "39 East" will probably play to upwards of $9,000, due chiefly to the holiday last Monday.

### WARFIELD DUE HERE SOON

David Warfield, with the aid of crutches, takes a walk every clear day, and his leg is improving to such an extent that he plans to leave San Francisco for New York Thursday, according to a letter received at his home in this city early this week.

# POPULAR PRICE MANAGERS AGAIN TRY TO FORM ASS'N

## Threatened Action of Equity to Force Closed Shop in All Companies Managed by Other Than Producing Managers Ass'n Members One Cause—First Meeting Held

Road managers and producers of popular priced attractions are organizing themselves into a permanent body to be known as the Touring Managers' Association, the purpose of which will be to overcome some of the many difficulties that have recently resulted in a collapse of the one and three night stand business. The first meeting of the proposed new association was held on Wednesday of this week in the office of Lignon Johnson, head of the United Managers' Protective Association.

Nearly fifty managers, at the invitation of Gus Hill, attended the session. The new organization is to be a unit of the U. M. P. A. and open only to members of the latter organization. As a part of the U. M. P. A., the road association will have the co-operation of the Managers' Protective, Producing Managers' and Central Managers' Associations.

The banding together of the independent managers, according to members of the new association, will avoid pending trouble with Equity. The latter organization several weeks ago unofficially announced a closed shop next season against all managers not affiliated with the Producing Managers' Association. It is believed, that the new association, by becoming a unit of the U. M. P. A., will avoid trouble.

It was also stated that the new organization plans to enter into negotiations with the Equity for a special form of contract to be used only by producers of popular priced attractions.

The road association also plans to enter into negotiations with the I. A. T. S. E., in an effort to put a stop to the "yellow card" evil, by which the boss carpenters are invested with power, if they so desire, to engage stage crews of larger numbers than are really needed to operate their shows. This matter, it is said, has resulted in a marked decline in road business for popular priced attractions.

Co-operation, it is said, on this score has been pledged by the Central Managers' Association, the latter body being made up of theatre managers and owners in various parts of the country. Incidentally, this last named organization recently negotiated a special contract with the I. A. T. S. E. by the terms of which they now furnish a stage crew of from seven to twelve men for all attractions playing their houses.

The question of billing and the price of printing are also important issues to be considered by the road association. Printing costs of show paper is said to have increased more than 100 per cent. The managers plan on an equal distribution of paper to each manager, as a remedy for the situation. It is also planned to cut down the amount of paper used.

Among those who were invited to attend the session were Harry Doyle Parker, Fred Le Compte, Coutts and Tennis, Bert Leigh, George M. Gatts, Mike Manton, O. E. Wee, E. J. Carpentier, Augustus Pitou, Richard Lambert, Sam Blair, Phil Klein, Ben Forster, Harvey D. Orr, Bob Campbel, Counnihan and Shannon, William Spaeth, Laffler and Bratton, Joseph Payton, William Harded, Charles Champlin, Charles Rossakan, Billy Allen, J. E. Eviston, Charles Blaney, Harry Blaney, Clay Lambert, F. H. Wilcox, W. H. Gracie, J. A. Coburn, Al G. Fields, Oscar Hodge, Phil Niven, Kert Eisfeld, Arthur C. Aiston, William Wood, Max Plohn, Marty Sampter, George Gordan, Robb Sherman, Ed Rowland, Max Spiegle, Sam C. Wiswell and Hugh Grady.

### TO RAZE FRISCO THEATRE

SAN FRANCISCO, May 31.—The Valencia Theatre, one of the best and largest theatres here, is being demolished, the site to be occupied by a big office building and plant for Foster and Kleiser, the billposters. The Valencia was built by the late J. Chas. Green some ten years ago and proved a failure owing to the poor location.

### COLISEUM, PEORIA, BURNED

CHICAGO, Ill., May 29.—The big Coliseum, at Peoria, Ill., just a short distance from this city, was destroyed by fire on Wednesday. The blaze started after an explosion believed to have been caused by escaping gas. The Coliseum covered an entire city block. The loss is estimated at more than $100,000.

### MANAGER TO MAKE SCENERY

OKLAHOMA CITY, May 30.—Raleigh Dent, manager of the Palace Theatre, in partnership with Charles Cassius, has formed a company which has for its object, the manufacture of stage scenery and theatrical equipment. The firm will be known as the Southwestern Scenic Studios.

### "ACTOR WANTED" APPEARS

CHICAGO, Ill., May 29.—Perhaps for the first time in a year the want ad columns of the daily papers carried an advertisement headed "Actor Wanted." It was inserted by Bill Rock, who appeared as headliner at the Palace Music Hall last week. He was in search of a tenor singer.

### OPENS AT GARRICK JUNE 15

CHICAGO, Ill., May 29.—The Passing Show of 1919 has been delayed and will not arrive in this city until June 15, when it will go into the Garrick for the entire Summer.

### SUES CAPITOL FOR BACK SALARY

Florence Warren, through her attorney, Ivan E. Maginn, last week filed papers in a $100 breach of contract suit against the Capitol Theatre Corporation.

In her complaint, Miss Warren alleges that she was engaged by William G. Stewart, stage director for the Capitol, to appear in "Cavaleria," but was later discharged from the cast. The case will be brought up for hearing this week in the Third District Court.

Stanley Ford, through Maginn, has also brought suit against William G. Stewart, alleging breach of contract. Ford alleges he was engaged by Stewart for the Commonwealth Opera Company, which went on the rocks in Baltimore last fall. He claims $400 in violation of the two weeks' notice clause as set forth in his contract.

### OLA HUMPHREY ENGAGED

SAN FRANCISCO, May 31.—Ola Humphrey, former San Francisco actress, whose fame became world wide when, in 1911, she married Prince Hassim, a cousin to the khedive of Egypt, and secured the lump sum of $1,000,000 at the time of her divorce, two years ago, is engaged to be married to Captain Henry Broadwood of London. She separated from Prince Hassim when he insisted that she become a member of his harem upon their return to Egypt.

### ORGANIZE SECOND COMPANY

SAN FRANCISCO, May 30.—Goodman and Hughes have organized a second musical comedy company to replace the present one playing at the Majestic Theatre. The new company includes Helen Marshall, leading woman; Marie Caballo, soubrette and Bob Sandberg and the Columbia Four, singing quartette. Herman Rose and Al Stevens are the comedians. The opening bill is "The Speculators."

### DUTCH ACTOR TO OPEN HERE

J. Antoine Deutschbein, the Dutch actor-manager who recently came to this country from Holland, is organizing a company to present a season of stock at the Opera House, Newport, R. I. The summer stock season there is scheduled to open June 14 and continue until September 7.

Deutschbein has leased the Opera House on a straight percentage basis, the division being 60-40 and the house getting the lesser end. Out of that it pays all the running expenses of the theatre, including stage hands. The scale of prices will range to $1 top.

There will be twelve players in the company, headed by Norma Phillips, former motion picture star. Others who have already been engaged are Walter Geer, of the Theatre Guild, Lillian Brennard, now playing in "Foot-Loose," and H. Ashton Tonge.

Three new plays will be tried out by Deutschbein during the season, with the view of ultimately presenting one or all of them on Broadway. They are "A Gathered Rose," by Michael Clark; "Pagans," by Charles B. Anthony, and "The Lucky One," by A. A. Milne.

Deutschbein was formerly director of the Continental Theatre, Holland, and has studied stagecraft under Max Reinhardt in Berlin and Stanislavsky in Moscow.

### PASSION PLAY IN NEW ORLEANS

NEW ORLEANS, May 29.—"Veronica's Veil," the passion play which has been presented in Hoboken, N. J. for the last seven years, opened here tonight for a week's engagement at the La Fayette Theatre, under the auspices of the Knights of Columbus. The leading players are Emily Chretien, Carolyn Spier and Ben Hanley.

"Veronica's Veil" was written by Father Bernardine Busch and was originally staged by Father Conrad Eiden, both of whom are connected with St. Joseph's Church, Hoboken, N. J., and under whose auspices the play has been presented every year for the last seven years at the Auditorium, Union Hill, N. J.

The play has been issued in book form and is being presented by various churches and church organizations throughout the country. No professional actors are permitted to appear in any of the performances throughout the country, nor is permission granted for the presentation of the play to other than churches or church organizations. The rights to present the play are granted by St. Joseph's Church for a minimum price of $10 a performance.

**DAVE ROTH**

"VERSATILITY"

Riverside, New York, next week (June 7) and Bushwick, Brooklyn, this week (May 31), completing 156 weeks of Keith time.

I gratefully acknowledge the kind interest of Mr. Harry T. Jordan and Mr. Edward V. Darling.

157th week at Royal, New York (June 14). 158th week, Keith's, Washington.

### ALBERT VEES COMPANY OPENS

WHEELING, W. Va., May 30.—The Albert Vees Company opened its season at the Victoria Theatre, here, last week. The house has been remodeled and now seats 11,000. This is the fourth season of the Vees players in Wheeling.

Albert Vees plays the leading part and Hilda Vaughan is a new leading lady. Others in the roster are Louise Lytton, Rose Adell, Craig Neslo, Percy Kilbride, Dixie Dow, Eva Sargeant, Daniel Reed, Clyde Armstrong, and Elizabeth Valde. Jack Ball is managing the company.

### HAMILTON WEDS GRACE LA RUE

Grace La Rue and Hale Hamilton were married in Chicago last Saturday afternoon, according to information received in this city from George Kingsbury, manager of the "Dear Me" show in which the couple are featured. The "Dear Me" company closed its season on Saturday night, following which the couple left on their honeymoon.

Grace La Rue was recently sued by Hamilton's former wife for alienation of his affections.

### GOES TO MONTREAL HOSPITAL

MONTREAL, May 28.—On the arrival of the Sells' Floto circus in Montreal Sunday evening, Miss Beatrice Sweeney, the trapeze artist, was immediately removed to the Royal Victoria Hospital. Miss Sweeney fell a distance of thirty-five feet doing her performance in Albany, New York. She and her partner were doing a teeth to teeth grip when Miss Sweeney's mouth piece gave way. Her left foot was fractured, but she was resting easy after the setting of the break.

### LYONS GETTING NEW HOUSE

LYONS, N. Y., May 29.—A new theatre, known as the "Regent," is under construction here and, when completed, will be open for road shows, vaudeville and pictures, booked independently by Mrs. G. Ritchey, of Rochester. The house, which covers a plot 50 by 100 feet, will have a stage 22 by 50 feet and six high-class dressing rooms. The theatre, situated on Pearl and Park Streets, facing the City Park Square, will be ready to open on August 1.

### WANT LARGER APPROPRIATION

SAN FRANCISCO, May 31.—An increase from $10,000 to $25,000 in the municipal appropriation for band concerts in the parks and playgrounds of the city has been requested by the Musicians' Union, Local No. 6, American Federation of Musicians, in a communication addressed to the Board of Supervisors by Arthur S. Morey, president of the union. It is pointed out in the letter that last year's appropriation was exhausted in nine months.

### WON'T CONTEST COLISIMO ESTATE

CHICAGO, Ill., May 29.—Mrs. Dale Winter Colisimo, cabaret wife of Big Jim Colisimo, and Mrs. Vittoria Colisimo, divorced wife of the slain cabaret proprietor, announced this week that, through respect for the dead, each will not make a fight for the fortune. The estate, if there is any, will go to the father of the slain man. The fortune is estimated at $1,000,000.

### "COME SEVEN" OPENS 21ST

"Come Seven," the three-act comedy which Octavus Roy Cohen adapted from one of his own short stories, and which George Broadhurst is producing, is scheduled to open in Atlantic City June 21, it was learned last week.

The cast includes Arthur Aylesworth, Gail Kane, Earle Foxe and Lucille Laverne. Mrs. Lillian T. Bradley is staging the piece.

### ALICE BRADY STICKS TO FILMS

Alice Brady will leave the spoken stage for a year on the completion of her tour in "Forever After," to make pictures for Realart. She is now working on her third for that company called "A Dark Lantern."

# ARCH SELWYN TALKING OF BREAK WITH THE SHUBERTS

## Reports from Chicago Credit Him with Stating That Sam Harris, Arthur Hopkins and His Own Firm Would Book Independently Hereafter—"Can't at Present," Says Lee Shubert

Reports from Chicago early this week credit Arch Selwyn with having announced that Arthur Hopkins and Sam H. Harris have joined the Selwyn firm in an alliance against the Shuberts. The purpose of the alliance, according to the reports, is to break away from the Shubert's booking control, to which the Selwyns and Hopkins are bound at present by contract, and book their shows independently, or in the fourteen houses situated in various large cities throughout the country, which the Selwyns and Harris now or will in the near future control.

Harris is, or was, until recently, a Klaw and Erlanger ally. The Selwyns, too, are former allies of the K. and E. booking office. However, in recent times some of the theatrical interests of the Selwyns and Sam H. Harris seem to have developed close kinship. For example, the name of Sam Harris appears as guarantor on one of the bonds filed by the Selwyns in order to lift a mechanic's lien filed against the Selwyn Theatre by a contracting company.

While the Selwyns and Harris control theatres in addition to having several well known patronage-drawing players under contract, Arthur Hopkins owns no theatres, but is reckoned a potential factor in this reported alliance by reason of his producing ability, coupled with his managerial affiliation to John Barrymore, whom he has under contract.

Even before reports of possible trouble between the Shuberts and some of their allies became bruited about, it was reported along Broadway that several of the independent producing managers were planning a new circuit to compete with the two potential ones now controlled by the K. and E. office and the Shuberts. The Selwyns were mentioned as contenders, as were also A. H. Woods, George Nicolai and Oliver D. Bailey. However, nothing definite seems to have developed from these reports up to the present time except the reported announcement of the Selwyns.

When asked about the report from Chicago early this week, Lee Shubert declared that "If Arch Selwyn made that sort of statement he is talking bosh."

Then Lee Shubert explained that the Selwyns were bound to the Shuberts by contract for the next five years; that the reason the Selwyns entered into an agreement to book their shows through the Shuberts was because, Lee Shubert stated, "I gave them the money with which to build their Selwyn Theatre when they were on the verge of losing it, when their money had given out and they could no longer proceed with the financing of its construction.

"There is no doubt," he continued, "that to break away from us is the *inclination* of the Selwyns (he stressed the word 'inclination), but this inclination can do them no good at the present time."

Referring to the report that Sam Harris was a member of the alliance, Lee Shubert explained that Harris cannot break away from the K. and E. office because he is bound to their booking, by contract, for the next ten years.

"And Harris himself, I am sure, would deny any such alliance if asked about it at this time," he added.

Regarding Arthur Hopkins, Lee Shubert said that he can have one of the Shubert theatres whenever he needs one, but that he does not own any of them. He explained that he and not Arthur Hopkins, as is commonly supposed, owns the Booth and the Plymouth Theatres.

### COCHRAN GETS FRENCH PLAYS

LONDON, Eng., May 29.—C. B. Cochran has secured the English and American rights to "Un Homme en Habit," and "Le Danseur de Madame," to be produced, first at the Apollo, where, for the Christmas season, he promises a dramatic presentation of "The Passion," with music by Bach.

### LEFT CHARITY BEQUESTS

BOSTON, May 29.—The will of Mrs. Eleanor Hodgon Porter, author of "Pollyanna," who died last week, mentions three public institutions as beneficiaries, in addition to some private bequests amounting to $50,000. The Littleton, N. H. Hospital and Congregational Church and the Springfield, Vt., Hospital are left $1,000 each.

### MLLE. NATALIE

Mlle. Natalie, whose photograph appears on the front cover of this weeks' issue of the CLIPPER is now appearing in "Folly Town," the production scheduled to run the entire Summer at the Columbia Theatre, N. Y.

Mlle. Natalie and Mons. Ferrari, with whom she dances, are a versatile couple and their dance repertoire includes a Spanish number, an Egyptian number, toe work and an eccentric drunk waltz.

Mlle. Natalie has been an apt pupil of Mons. Ferrari, a master of pantomine and dance, and her work has been favorably commented upon throughout the entire world. The gown shown in the picture is a gorgeous hand painted Spanish creation designed by herself and is one of a collection which includes a dress of solid pearls worn in the Egyptian dance. The act is under the direction of M. S. Bentham.

# THEATRICAL SPORTS

The baseball team of the Remick Music Publishing Company was beaten recently by the N. V. A. team. But the songsters still claimed that they could whip the vaudeville nine, so a return game was arranged for last Sunday, to be played in the morning at Central Park. A side bet of $50 was made.

Sunday morning came, and the music-publishers didn't show up. The N. V. A.'s immediately claimed a forfeit and gave the score as 9 to 0 in their favor. Whether they received the $50 or not is not known.

However, the N. V. A.'s challenged a team on the grounds called "The Dominoes." The score at the end of an eighth inning game was 16 to 3 in favor of the vaudeville nine. Follows the box-score:

N. V. A.

| | AB. | R. | H. | E. |
|---|---|---|---|---|
| Holden, 3b | 5 | 0 | 1 | 1 |
| L. Smith, 3b | 0 | 0 | 0 | 0 |
| Regel, rf | 5 | 2 | 0 | 0 |
| Stanton, lf | 4 | 4 | 2 | 0 |
| Packard, cf | 5 | 1 | 4 | 1 |
| Harvey, c | 5 | 1 | 3 | 0 |
| Armstrong, ss | 4 | 2 | 0 | 0 |
| S. Smith, 1b-p | 5 | 3 | 4 | 1 |
| Wakefield, p-1b | 5 | 1 | 2 | 1 |
| Libonati, 2b | 4 | 2 | 2 | 0 |
| Price, 2b | 1 | 0 | 0 | 0 |
| Totals | 43 | 16 | 18 | 4 |

Dominoes.

| | AB. | R. | H. | E. |
|---|---|---|---|---|
| McMahon, ss | 4 | 0 | 0 | 0 |
| Walker, p | 4 | 0 | 1 | 1 |
| Lew, 2b | 4 | 0 | 0 | 0 |
| Reilly, rf | 3 | 1 | 1 | 0 |
| Toney, cf | 3 | 1 | 1 | 0 |
| Lynch, 1b | 3 | 1 | 1 | 0 |
| Muller, c | 3 | 0 | 0 | 2 |
| Mallon, lf | 3 | 0 | 0 | 0 |
| Hintz, 3b | 3 | 0 | 0 | 0 |
| Totals | 30 | 3 | 4 | 3 |

Score by innings:
N. V. A..... 1 2 1 4 0 5 0 3—16
Dominoes..... 0 2 0 1 0 0 0 0— 3

Looms ran for Packard in the eighth.

Home runs—S. Smith 2. Three base hits—Packard, Libonati, S. Smith. Two base hits—S. Smith, Packard, Harvey, Wakefield. Struck out—by Wakefield 5 in three innings, by S. Smith 5 in five innings, by Walker 2. Hits off pitchers—Wakefield 2 in three innings, S. Smith 2 in five innings. Bases on balls—by Walker 2. Wild pitch—Walker. Stolen bases—N. V. A. 5, Domino 4. Double plays—Armstrong to S. Smith to Harvey; S. Smith to Wakefield to Harvey to Holden. Umpires—El Cleve, L. Britain, Gobrecht. Attendance—1,200. Scorekeeper—Al. Grossman.

### TENNESSEE TEN GETS TRIMMED

The N. V. A. baseball nine, affected by the good weather, started their baseball week strong by winning a game against the Tennessee Ten. And what a walloping! The score was 26 to 9 at the end of seven innings, when the game ended. The party (for the N. V. A.'s) took place on Thursday morning in Central Park. The score was:

N. V. A.

| | AB. | R. | H. | E. |
|---|---|---|---|---|
| Kelly, 2b | 5 | 3 | 4 | 0 |
| Libonate, ss | 3 | 3 | 1 | 0 |
| Harvey, rf, c | 5 | 1 | 2 | 1 |
| Wakefield, 3b | 4 | 3 | 3 | 1 |
| Gobrecht, rf | 3 | 1 | 0 | 0 |
| D. Rath, c | 2 | 2 | 2 | 0 |
| Regal, lg | 5 | 3 | 3 | 1 |
| E. Stanton, p | 3 | 2 | 3 | 0 |
| Packard p | 2 | 2 | 2 | 0 |
| Chester, cf | 1 | 0 | 0 | 0 |
| El Clive, cf | 3 | 3 | 3 | 0 |
| Looms, 1b | 3 | 0 | 1 | 0 |
| Armstrong, ss | 3 | 4 | 3 | 1 |
| Totals | 41 | 26 | 25 | 4 |

Tennessee Ten.

| | AB. | R. | H. | E. |
|---|---|---|---|---|
| F. Johnston, ss | 4 | 1 | 3 | 1 |
| Turner, rf | 4 | 2 | 2 | 1 |
| Elli, p | 4 | 2 | 0 | 0 |
| William, c | 3 | 1 | 2 | 2 |
| Thompson, 1b | 4 | 1 | 1 | 0 |
| Warren, cf | 4 | 0 | 1 | 0 |
| Morris, 2b | 3 | 0 | 0 | 0 |
| B. Johnson, lf | 2 | 1 | 1 | 1 |
| Harris, 3b | 3 | 1 | 1 | 1 |
| Totals | 31 | 9 | 10 | 6 |

Score by innings:
N. V. A..... 1 1 0 8 0 11 5—26
Tennessee Ten.... 2 3 1 0 2 0 1— 9

Home runs—Packard, Armstrong, Wakefield, William. Three base hits—Regal 21 Kelly, Harvey, Packard, El Clive, Warren. Two base hits—Kelly, Stanton, Looms, Harris. Sacrifice hits—Regal, Chester. Struck out—by Stanton, 9 in five inning; by Elli 3. Base on balls—by Stanton 1 in five innings; by Packard 1 in two innings; by Elli 5. Hit by pitcher—by Elli 1 (Libonate). Stolen bases—N. V. A. 7; Tennessee Ten 3. Umpires—Marsh and Bill. Attendance—600. Scorekeeper—Al Grossman.

### VITAGRAPH TEAM LOSES

The Vitagraph Studio team met its first defeat on Saturday, at the hands of the N. V. A. nine, in a seven inning game, which ended in a score of 9 to 6. Sammy Smith, who pitched for the vaudeville team, was largely responsible for the victory by striking out twelve men of the opposing team in five innings.

The game was played at the Public School Athletic League Field, Brooklyn, on Saturday afternoon. The score.

N. V. A.

| | AB. | R. | H. | E. |
|---|---|---|---|---|
| Chester, 2b-3b | 4 | 1 | 2 | 2 |
| L. Smith, 1b | 3 | 1 | 2 | 0 |
| Wakefield, c | 4 | 2 | 2 | 1 |
| S. Smith, p | 4 | 3 | 3 | 0 |
| Grobrect, rf | 4 | 1 | 2 | 0 |
| Straus, ss | 2 | 0 | 0 | 1 |
| Storm, 2b | 2 | 0 | 1 | 0 |
| Bausch, 3b | 1 | 0 | 0 | 0 |
| Libonati, 2b-ss | 3 | 1 | 2 | 1 |
| Thornton lf | 3 | 0 | 0 | 0 |
| Buttenuth, cf | 1 | 0 | 0 | 0 |
| Stanton, cf | 0 | 2 | 0 | 0 |
| | 31 | 9 | 14 | 5 |

Vitagraph.

| | AB. | R. | H. | E. |
|---|---|---|---|---|
| Unitt, 2b | 4 | 1 | 1 | 0 |
| Mullen, ss-p | 4 | 1 | 2 | 0 |
| Krummel, 3b | 4 | 0 | 0 | 2 |
| McDougal, 1b | 3 | 1 | 0 | 0 |
| L. Quick, cf | 4 | 1 | 1 | 0 |
| G. Quick, rf | 4 | 1 | 1 | 0 |
| Archer, lf | 3 | 0 | 2 | 0 |
| Naylor, c | 3 | 1 | 1 | 0 |
| Linde, p | 3 | 0 | 0 | 0 |
| | 32 | 6 | 8 | 2 |

Score by innings:
N. V. A..... 4 0 0 1 1 0 3—9
Vitagraph ..... 2 0 1 0 0 3 0—6

Sacrifice hit—Loring Smith, also two 2-baggers. Home runs—G. Quirk, Naylor. Two base hits—Mullen, Archer, L. Smith 2, Chester, Wakefield, S. Smith, Drobrect. Strike outs—by S. Smith 12, by Linde in four innings 5, by Mullen in three innings 3. Base on balls—by S. Smith 2, by Mullen 1. Hit by pitcher—Stanton. Double play—Krummel to McDougal. Triple play—McDougal to Unitt to Naylor. Umpire—Woods. Attendance—300. Scorekeeper—Al. Grossman.

**HAZEL ALGER**
Prima Donna of G. M. Anderson's "Frivolities of 1920"
Under Exclusive Management of Chamberlain Brown

# VAUDEVILLE

## LOEW SEEKING GARRICK AND McVICKERS

### OPPOSITION HOUSES, IS REPORT

CHICAGO, May 31.—Reports regarding the invasion of Chicago by Marcus Loew with a vaudeville policy of two-a-day, gained more credence here last week, when it was stated that Loew has the Garrick Theatre, a Shubert house, in mind as opposition to the Palace and McVicker's, as opposition to the Majestic.

The Garrick plays Shubert legitimate attractions, has a seating capacity of approximately 2,800 and, if secured by Loew, could be readily utilized for two-a-day vaudeville. The Shubert lease is reported to run out next Fall, although "The Passing Show" which generally plays the Summer season at the Palace, is to open at the Garrick sometime next month, for a run.

The Hood Realty Company, who lately purchased this theatre, denied having heard any reports of the contemplated change, although a subordinate admitted that there might be some truth to the story.

McVickers has been booked for some years by Jones, Linnick and Schaefer, has a seating capacity of approximately 2,700, somewhat less than the Majestic, but with two-a-day, would be greater opposition than under the present policy.

There is a signed agreement between Marcus Loew and Jones, Linnick and Schaefer, barring Loew from coming into Chicago, unless Loew declares the former firm in on the deal, and this would apply to the Garrick as well as to McVicker's.

Adolph Linnick is in Louisville and could not be reached but it is known that Aaron Jones made a hurried trip early this week to New York to confer with Loew.

### "GALLANDO" FOUND GUILTY

John Gallender, known under the stage name of "Gallando," the clay modeller, was found guilty of cruelty and of having inflicted numerous wounds and scars upon the person of his nineteen-year-old daughter, Minnie, last week, when placed on trial in Brooklyn, N. Y. He will be sentenced later this week.

During the trial, which was a lengthy one, his daughter testified to almost unbelievable cruelties, some of which were throwing knives, hitting her in the head with a piece of board from which a nail was protruding, sticking needles in her arm and many others of a revolting nature. Further testimony along these lines, developed the fact that "Gallando" had been present when Minnie's stepmother had heated a knife until it was red-hot and then plunged it into Minnie's arm, the scar of which still remains and was exhibited in court.

After Minnie managed to escape from the house where she had been held a prisoner at 150 Grant Street, Brooklyn, she wandered around for three days, obtaining most of her food from garbage cans and sleeping on park benches.

"Gallando" was unmoved as he listened to the story told by his daughter on the witness-stand, nor did as much as a tremor pass over him as she exhibited her scarred arm. He is now in the Raymond Street jail, Brooklyn.

### MT. VERNON STAFF SHIFTS

The resignation of John Lamp as manager of Proctor's Mount Vernon Theatre, has caused a general shifting around of executive positions. Harry McCormack, former treasurer, is now manager; Louis Goldschlag, former stage manager, has been appointed treasurer, and Joe Mullin, who deputized for Mullin while he was in France, is the new stage manager.

### EX-VAUDEVILLIAN HELD

The woman calling herself Betty Lee arrested last week in Trenton and brought to Newark, where she is being held in $1,000 bail charged with issuing worthless checks, has been identified by Ralph T. Stanton and Francis X. Giotte, both of whom acted as her attorneys here last year when she was held on a similar charge, as Dallas Romane. She told her attorneys she had appeared in vaudeville over the Orpheum Circuit.

The Romane woman jumped her bail of $500 here, which her attorneys were chiefly instrumental in obtaining for her, and they have been seeking her since last February. When they heard that a woman answering her description was being held in Newark they went over there and identified her as their former client, who, it is said, had been held in $500 bail on a charge of beating the Hotel Astor.

### LEGION CIRCUS OPENS

WILMINGTON, Del., May 31.—The American Legion Circus opened a one week's engagement here today. The acts, all booked through the office of the Wirth-Blumenfeld Company, of New York, include Powers' Hippodrome Elephants, Flying Herberts, Darrass Brothers, Kremolina Troupe, Corndo Company, Vittoria and Georgette, Helen Jackley, Mlle. Adgie's Lions, Marguerette and Hanley, the Hocum Family and Carlisle's Wild West. After finishing its engagement here, the Circus will play one week at Camden, N. J., with four weeks to follow at Atlantic City. J. F. Goldgraber is the business agent.

### SUES HUGO JANSEN FOR $150

Hugo Jansen has been named defendant in a $150 breach of contract suit brought by Delphine Daughn, through Ivan E. Maginn, alleging that she was engaged for the "Powder Puff Follies," at $75 a week, and was discharged without being given two weeks' notice. She further claims that her contract contained a two weeks' notice clause.

### "OVERSEAS REVUE" BOOKED

"The Overseas Revue" has been booked for fifty weeks by the Loew Office and will be headlined at all houses as "Will Morrisey's Overseas Revue," with William C. Whelp playing the leading part. There have been several changes in the act, in addition. The turn is to receive more than $100,000 for the fifty weeks. Abe Feinberg booked it.

### WANTS NAME PROTECTED

Lily Lenora has entered a protest against Lilly Lenora for the use of her name, and asks that the other Miss Lenora stop using it, claiming that the addition of another "l" to the first name is misleading, not of sufficient difference and causes confusion.

### FIRST INSURANCE DEATH

Harry Thompson, "The Mayor of the Bowery," who passed away recently, is the first member of the N. V. A. to die since the insurance of members went into effect and his family the first which will receive $1,000.

### COMPLAINS OF COOGAN

James Muller, of the former team of Muller and Coogan, has complained to the N. V. A. that Coogan is trying to sell the act they bought co-jointly from Herbert Moore two years ago.

### DEVINE CLAIMS SALARY DUE

James A. Devine has entered a complaint at the N. V. A. against Drury Hart, whom he claims owes him money due on an engagement played at Proctor's 58th St. Theatre.

### BURT GREEN RECOVERED

Burton Green has fully recovered and has joined his wife, Irene Franklin, in vaudeville, on the Orpheum Circuit, doing the piano end of the act, as formerly.

## BIG TIME AFTER NEW FOREIGN MATERIAL

### MAURICE MEYERFELD SAILS

The Keith Vaudeville Circuit and the Orpheum interests are to scour Europe for big time attractions for next season.

Prior to the war there were any number of big time foreign acts in this country, but, with the advent of hostilities, many returned to their native countries.

The forthcoming vaudeville opposition reported to be in preparation by the Shuberts for next season, is, no doubt, the reason for Maurice Meyerfeld having sailed last Saturday to look as he said, for new material. It has also been officially announced that Eddie Darling will sail on the *Mauretania* July 3.

Darling is going to make an endeavor to sign up Ida Rubenstein, the dancer, Gabrielle D'Annunzio, Eleanor Duse, George Robey, Thomas Burke and Arnold Bennet. He will also make overtures to Richard Strauss and Puccini regarding the writing of one-act operettas and sketches. It is also reported that the Keith people are signing up quite a number of girls and principals for forty-five minute "Tabs," as overtures have been made to, and contracts signed with some big time acts by the Shuberts.

Meyerfeld, when interviewed just prior to his sailing, denied emphatically the report of his retirement or the lessening of his personal interest in the Orpheum circuit.

With the Shubert and Loew opposition and the invasion of the east by Pantages, there will be a lively scramble next Fall for acts, which will probably affect salaries to the same, if not a greater extent than obtained when Klaw and Erlanger started their "Advanced Vaudeville" a number of years ago.

### KING OPENING NEW ACT

Donald Brian having returned to the cast of "Buddies," Charles King has decided to return to vaudeville after all, but in an entirely new act called "Love Letters." He prepared a new act last Spring called "Stepping Stones To Love," with which he was to open in vaudeville, but instead went into the cast of "Buddies."

"Love Letters" is the joint work of Edgar Allan Woolf, Howard E. Rogers and Leo Edwards. King has engaged a cast of principals only and will open with the act at the Maryland Theatre, Baltimore, on June 7. Those who will be seen in the act are Adrienne Doree, Pauline Chambers (who appeared with Frisco in the Ziegfeld Roof shows), Irene Delroy, Nellie King and Mona Munson, the last mentioned formerly of the "Follies."

### GOES ON PAN TIME

Harry Walker's "Songs a la Minute" opens on the Pantages Circuit, June 17, with special scenery effects and a company of seventeen. The principal parts are in the hands of Bert Gilbert, Adoree, Alma Marshall, May Wallace and Alice Magill. Jerry Reilly will be the manager and the revue will be under the direction of Tom Rooney, financially associated with Walker in this venture.

### LYRIC TO STAY OPEN

The Lyric, Newark, will stay open all Summer, playing eight acts and pictures, instead of ten acts, as has been the custom during the regular season. Winona Spencer Tenney will do the booking.

### MADDOCK SAILS JULY 3

C. B. Maddock will sail for England on July 3, on board the *Mauretania*.

### SINOPOULO RETURNING

OKLAHOMA CITY, May 31.—John Sinopoulo, manager and owner of the Lyric Theatre here, is expected back in Oklahoma in the second week in June. He will land in New York from Greece and will spend about two weeks in New York and Chicago before returning to Oklahoma City. He has been visiting his aged parents in Greece during the past year.

### JOYCE GETS ANOTHER HOTEL

Frank Joyce, vaudeville performer and brother of Alice Joyce, has formed a hotel company with Clifford A. Storm, to be known as Joyce Hotels, Inc. The firm is already operating the Joyce Hotel, at 71st Street and Centra Park West. Last week they secured the Tamiami Hotel in Miami, Florida, which they will operate all year round.

### FLO LEWIS WANTS $100,000

Flo Lewis has brought suit for $100,000 for a broken leg which she says, she suffered while appearing in "Tick Tack Toe," at the Princess Theatre, when Herman Timberg was featured in it. She claims that she has been permanently incapacitated and will not be able to dance on the stage in the future.

### EMPRESS, CHICAGO, CHANGES

CHICAGO, Ill., May 29.—George Clark and William O'Brien have taken over the controlling interests in the Empress Theatre in this city. Harry Mitchell, who has been at the managerial helm for years, will continue in his same capacity. The house is playing vaudeville, booked through the W. V. M. A.

### A & H FORMING REVUE

SAN FRANCISCO, May 30.—Ackerman and Harris are about to organize a big musical comedy company after the style of the Fanchon and Marco show which they played at the Casino Theatre last year for eight consecutive weeks to capacity business. The new show will be called "See-Saw."

### MIDGETS OPENING ON ORPHEUM

Singer's Midgets will open for a tour of the Orpheum Circuit on June 13 in Omaha. They have two more years booked in America, which will be played in two tours over the Orpheum time. They will then sail for Europe, where they have five years booked.

### GET LOGAN SQUARE, CHICAGO

CHICAGO, Ill., May 28.—Lubliner and Trinz have secured the lease of the Logan Square Theatre and will operate the former vaudeville house as a movie theatre, using vaudeville occasionally, booked through the Western Vaudeville Managers' Association.

### PRICE'S SISTER OPENING ACT

Lilly Price, "kid" sister of Georgie Price, who has been appearing over the big time with her brother, will open in a vaudeville act of her own during the last half of this week, out of town. Bud Bernie, last seen with the Shirley Sisters, will be at the piano.

### HAVE TO JUMP 500 MILES

SAN FRANCISCO, May 31.—The split week between Sacramento and Fresno on the Orpheum circuit closed for the Summer season May 29th. This will mean a straight jump of some 500 miles to the next stand which is Los Angeles.

### FEINBERG PUTTING ON SHOW

Abe Feinberg is putting on a show for the National Organization of Credit Men's Associations, on June 2, with a six act bill, for which he is to receive $2,500. There will be one performance at the Steel Pier, Atlantic City.

### LIEBERT CREDITORS TO MEET

A hearing in the bankruptcy case of Sam Liebert will be held by his creditors on June 10, at 11 A. M., in the office of MacGrane Cox in the Woolworth Building.

# VAUDEVILLE

## SHOW REVIEWS

(Continued on Pages 10 and 11)

### PALACE

The bill at the Palace this week seemed to drag. Nearly all the acts were long and there seemed to be an absence of "pep" and rapidity of movement.

The Briants opened with their dummy throwing act and drew just a fair hand at the finish. The dummy took some hard falls.

Bert and Lottie Walton did a number of dances and Lottie made several changes of costume. She works hard and her solo dance was the only thing in the act that received spontaneous applause.

Corinne Tilton registered strongly and ran away with the applause honors of the bill. She is decidedly clever, has a positive personality and a clear-cut, incisive manner of delivering her lines, bringing out the vowels in a manner that is remindful of Eva Tanguay, at times.

Her characterizations of school teacher and pupil were good and her dancing refreshing. She put the Captain Kidd number "I'm Going to Capture Every Boat Afloat on the Sea of Love" over with dramatic force. She looked neat in several changes of costume, is very light on her feet and does some nimble stepping.

The chorus looked well in several changes of costume and the whisk-broom dance, done by the two boys, was novel and a bit.

The set for the Egyptian number, showing a column upon which were hieroglyphics and an Egyptian statue against a blue background, drew a hand. The light effects were admirable and the whole act was a fast moving vehicle, different from any others of its style and very aptly named "Chameleon Revue." This was one act on the bill that did not seem to drag.

Joe Laurie, Jr., with the same act reviewed at this house recently, did not get over as well as he generally does. The novelty of the mother and father stunt at the finish is worn off.

The Mosconi Brothers and Family have their act working much smoother than when the writer first saw it. Especially noticeable in this respect was the dance with the father and the boys' sister. The sister shows wonderful improvement in her solo dancing and bears watching, for she is a comer. This act closed the first half to applause.

Following the digest of current jokes of the day and yesterday, Dugan and Raymond presented "The Ace in the Hole." There is a nifty line of talk in this act with only a few old boys.

Victor Moore, assisted by Grace Carr, who plays the part originally enacted by Emma Littlefield in the hokum act seen by the writer a score of years ago, held the interest chiefly on account of the prominence of the star. A number of laughs were received but the applause was just fair and it is doubtful if the act would have got by in any other hands.

Herman Timberg and Hattie Darling sang, danced and played the violin. The lady looked well in white satin lined with cerise and a gown of old rose with a sequin of brilliants over net. Timberg registered with his violin imitations of Jolson and Lew Fields and his Russian steps. For a finale, a medley was played starting with Rubenstein's "Melody in F," played in rag, and several published numbers.

W. Horlick and Sarampa Sisters failed to hold them in. Starting with a Russian dance to the music of Listz's Second Hungarian Rhapsody, which does not seem to lend itself to dancing and was too long, they did a series of classical dances, the most taking of which was the solo done by Nidjy, who displayed a graceful figure in the Danse D'Esclave. During the Tango Habanera, the girl's dresses became entangled and one of the sisters left the stage in a huff and refused to come back for the bow, which looked awkward for the others.—H. W. M.

### NEW BRIGHTON

There were few unoccupied seats on Monday afternoon in both the orchestra and balcony. Undoubtedly the holiday was mainly the cause, but, considering that the average matinee is about one-half as large at this time of the season and that the air was very balmy outside, Monday's performance was very near a record.

Hazel Moran followed the overture with a routine of lariat and rope-spinning feats. Attired in blue from head to foot, she makes a pleasing appearance and goes through her routine excellently. While most of the stunts have been seen before with various acts, a woman doing these is novel and the closing stunt in which she spun eighty-five feet of rope, sent her off to a big hand.

Lou Reed and Al Tucker offered their violin and comedy turn in the second spot and were liked. The boys should speed up the act, for it drags in places. Both have ability and deliver their material well.

About the best reason that could be given to explain why what was primarily a skating act is now a dandy comedy act, is that the members of the act are performers, in the true meaning of the work. Jack McLallen, of McLallen and Carson, does put over some old lines during his routine of talk, but the manner in which he delivers them is laugh-provoking. In fact, the act has dwindled to about only three minutes of skating, while the rest is occupied in talk and comedy, most of it being done by McLallen alone. Miss Carson looks very pretty in the second frock she wears.

A. Robins is now working alone, without the aid of the woman formerly billed as "Partner," who accompanied him on the pump-organ. He is doing practically the same routine of musical instrument imitations and the old props, the pockets, are all in evidence. The material is as funny as ever; in fact, it is rare when an act of this sort does bore an audience. He was a riot.

Jimmie Hussey, with his re-assembled company, offered his Shimmy Cop skit called "Move On." Since the act appeared in New York on its last tour, a few changes have been made in the cast. Edna Burton (Mrs. Jimmie Hussey), has taken the place of Tot Qualters, and, while she does not dance, she is very pretty and possesses that type of "cute" personality that appeals to all. The late Art Northrup's place has been taken by Tom Jones. Billy Norsley still sings in good voice and Hussey stopped the show twice. He is again using his old "Sadie Horowitz," which seems to be a favorite. Stewart Allen has elaborated on a few steps for his dance and the rest of the band, including Bill McGill, Joe Rose, Pete Quinn and Harry Linder, play some mean jazz.

LaBernicia, featured in "Shadows," followed the Topics reel. It is a pretty dance act, presented in a novel manner, through a sketch background, with the typical Frances Nordstrom verse conversation thrown in. The violinist and harpist do capable work and La Bernicia possesses exceptionally good ability in the toe-dance line. She will undoubtedly be heard of in the future.

Val and Ernie Stanton stopped the show cold with their nonsense. It certainly is a pleasure to see two boys go out and do a "nut" comedy that is not vulgar, but which actually might be termed "high-brow nutism." They handle their material for a laugh a line.

Miss Juliet couldn't stay on long enough to please the audience with her routine of impersonations. She is an artist in the full meaning of the word.

The Worden Brothers closed the show with some dandy Risly juggling. G. J. H.

### RIVERSIDE

Mr. and Mrs. Gordon Wilde and their daughter, Connie, opened the show with their shadowgraph entertainment. The act has been changed considerably since last seen at this house and has been improved thereby. A number of new and pleasing shadows were shown, in addition to which Miss Wilde sang pleasingly and did a bit of the shadow work as well.

Lew and Paul Murdock, two neat appearing boys, opened with a short vocal selection and then went into a well put together routine of dancing steps, which won them a big hand at the act's finish.

Lady Tsen Mei, billed as a full-blooded Chinese girl, does not look the part. While her features are of decidedly Oriental cast, her figure, carriage and general demeanor is decidedly Occidental. She sang a half dozen selections in a light but pleasing soprano voice, enunciated excellently and rendered all her selections with a style and vocal finish which strongly suggested American teaching. Opening with Ming Toy's melodious song from "East is West" she next sang "Harvest Moon," a well put over ballad, and then a special number with a half dozen or so clever animal and bird imitations, which won her numerous recalls. She scored strongly in the early position.

Lydell and Macy's comedy sketch, "Old Cronies," was particularly appropriate on Decoration Day, as it deals with the lives of two old veterans of the Civil War. One was in the army and the other the navy and, for years, they have argued as to the respective importance of the two branches of the service. The big dispute in the sketch is as to which will march in the lead in the Decoration Day parade. They compromise by agreeing to walk side by side. Lydell is very funny as the grouchy G. A. R. man and Macy makes an excellent foil for him.

Clark and Bergman, the de-luxe singing and dancing act, closed the first part in an offering which will be reviewed under New Acts.

After Topics of the Day, in the second half, Wright and Dietrich scored strongly with a well put together and finely rendered collection of new and old songs. The grand opera bit at the opening is a gem and the singers made the most of it. After this, a number of their old successes cleverly interspersed with new songs, were introduced and each number was enthusiastically applauded. Miss Dietrich furnished the accompaniments and her fine playing, in addition to her singing, did much to round out the musical value of the offering.

Erwin and Jane Connelly's sketch of laundry life called "The Tale of a Shirt," was well received, in spite of the fact that a war subject is closely interwoven in the plot and, naturally, detracts. There are some clever lines in the piece, however, and the work of Miss Connelly is exceptionally fine. Although it is billed as a comedy, the pathos of the little laundry worker was what carried it over and Miss Connelly made the most of it.

Belle Baker scored a hit of enormous proportions with a repertoire of new and old songs. Her new numbers are well selected and fit in excellently with her more familiar songs. Of the new ones, "Swanee" was well received and a kid ballad "I Don't Have to Die to Go to Heaven," scored strongly. A novelty "Wop" number "Since Sister Marie Learned to Shimmie" has a clever lyric with some fine comedy lines and "Oh! How I Laugh" ended the act to big applause. After this Miss Baker sang a half dozen or more of her old songs and could have remained on almost indefinitely.

Maria Lo, in "Art Studies," closed the show.—W. V.

### ORPHEUM

Were we so inclined, there is much fault that could be found with the way in which Monday afternoon's show started out, but in as much as it was Monday afternoon, and rather hot, we will refrain from saying a lot of things we are minded to.

Samayoa started the bill with his excellent cloud swing act, and, despite the fact that he worked hard and put every trick over, the audience only murmured its applause.

Frances Pritchard, assisted by Tierney and Donnelly, in a dance offering entitled "The Dance Duel," held the rather thankless second position, and, despite the fact that she and the orchestra were keeping two different kinds of time, she succeeded in putting her offering over. Much of the success of this turn goes to the two boys, who worked like Trojans. Miss Pritchard did not slack however, and worked quite as hard as they.

The act opens on the style of Sheila Terry's, and numerous others, and finishes as an imitation school, in which several well known dancers are impersonated. They were received with mild enthusiasm, considering the amount of effort and energy they expended.

Claudia Coleman, in her travesty on the divergent types of femininity that go to make up a large part of the ruling element of the city, follow d her. Miss Coleman has some clever material, and her types are well drawn, being just enough exaggerated to bring home the humorous points in each.

Joe Browning tried exceptionally hard to score the hit that has always been his lot whenever the writer has seen him. Yet, somehow, he did not do so. Whether the weather, the audience or his material is to blame is hard to tell. Whatever it was, Browning was a disappointment.

Thomas E. Shea aroused the first glimmer of real enthusiasm of the afternoon, and, from then on, things went along with higher speed than before. Shea presented "Spotlights," a sketch so designed as to allow him to give three of his famous legitimate stage creations, "The Bells," "The Cardinal," and "Dr. Jekyll and Mr. Hyde." He is supported by a company of two men and one woman. The men do well, that is, well enough to be left alone, but the woman could improve by eliminating the false high pitched notes of her voice when talking. They grate on the ear and nerves. Shea was received with real applause, evidently due to the fact that they realized he was an actor of the old school and could do something, and also that he had many friends in the audience who had seen him and who appreciated his work.

Following intermission, LeRoy and Lytton, amused with a lot of subtle puns and talk of divorce. The talk runs along smoothly and they went over for a neat sized hit. The couple are, judging by appearance and the manner in which they work, old hands at the game.

Stone and Kaliz, in their "Song Romance," came next and their clever act won favor with all. A good many were acquainted with the act and applauded their particular favorite numbers. The turn ran along smoothly and the reception was well earned. Paul Parnell, at the piano, worked well

Julius Tannen, the Chatterbox, was the laughing hit of the show. He really appealed to the audience. It isn't the stuff he gives them, but the manner in which he gives it to them, leaving them to draw their own conclusions, that seems to win favor. He told a few standard yarns in his own way and a lot of original material, too. He closed with a well renddred serious piece on Americanism.

The Four Readings, in their acrobatic gymnastic act which is similar to that of many other four men combinations, closed the performance and actually held the audience seated. S. K.

# VAUDEVILLE

## SHOW REVIEWS

### COLONIAL

An exceptionally good show at the Colonial this week, is opened by Monroe and Grant in a trampoline act that is the best of its kind seen since the days of Kelly and Ashby. Some fast, nifty turns and twisters were put across for solid applause.

Nelson and Cronin gave the show an added impetus with their neat and clever rendition of a number of published songs and were forced to respond to an encore. The orchestra did not pick up the cue on the first song, the leader was not discernible from where the reviewer sat and when the team told the orchestra to go ahead, the first violinist managed to pick up the music about the middle of the chorus.

Harry and Emma Sharrock with their fast mind-reading act, found much favor. They use a combination of two systems, which makes for speed—the answers are delivered the fastest ever heard by the writer, with the exception of Madame Saheras. A solid hit was registered.

Sylvia Clark has discarded the former opening with the cap and bells, and now opens with "This Midnight Frolic of Mine" which the orchestra did not pick up at all and forced her to say "Chorus"; following which they played it at such an exaggerated tempo, that Miss Clark could scarcely keep up with them and, upon her re-entrance, said, "What were you trying to do to me, boys?" Despite this handicap, she slammed across one of the hits of the evening, the audience forcing her to come back after the lights were up and the sign changed for the next act. Cries of "Just one more," greeted her, but she made a courteous speech of thanks.

Ivan Bankoff, formerly of Bankoff and Girlie, presented aesthetic dances with the assistance of Mlle. Phebe and a pianist. He shows an ease and grace that is undeniable and Mlle. Phebe is pretty, artistic and a remarkably lissome dancer. Her toe work is as clever as any and the jumped-up where she kicks the back of her head with both feet and then lands on her toes, brought forth instant response.

Barnes and Freeman made their usual success. Freeman now changes hats, using a straw for his first entrance and the customary derby for his last.

Harry Carrol has a revue that is characterized by speed, snap, pep, go, action, good dances, wonderful costumes, pretty and agile girls, tuneful and lilting music, splendid light effects and scenery, swifty moving theme and plot and admirable staging that would do credit to George Cohan. Just how Carroll and Leon Errol, who staged the revue, managed to crowd enough hits to fill a couple of musical comedies into the short space of time allotted, is a mystery, but solid hands greeted every effort, both of the girls, Harry Miller, Grace Fisher and Carroll himself. To the writer, this is far and away ahead of any act of its kind he has ever seen. While little attempt is made at comedy, there is an abundance of good dancing, which, at no time even borders on the tiresome, and the girls, with their beautiful costumes and bare limbs, were refined and of the atmosphere of the "Follies," and danced and cavorted in a manner that would make even the most blase of reviewers sit up and take notice.

The act took enough curtains and bows to satisfy the most exacting star and was forced to take three, or was it four, encores. At any rate, Harry had to make a speach of thanks and also breathlessly told the audience he appreciated the reception tendered but had nothing further to offer.

There is no turn that can be recalled, that could have followed this act without a walk-out and the Burns Brothers, who followed, had the toughest spot imaginable. They do a very good hand-to-hand and acrobatic turn, but should cut "Laugh" from their billing, as they do not get any on the one comedy effect attempted.

H. W. M.

### ALHAMBRA

Capacity business on Monday night here. Every seat sold and standing room used all up.

"An Artistic Treat," the posing act presented by Robert Stewart and Margaret Downing and Company, followed the news reel. The company consists of another girl, who poses with the two billed. The routine is laid out in artistic manner and the poise of the bodies in all the numbers is good. The poses range from familiar works of sculpture to other Greek models.

Julia Curtis, programmed as the "girl with many voices," offered a routine that consisted of imitating whistles, instruments, people and animals. Some of them are very good and others only fair. They liked her here and sent her off to a good hand.

Whipple and Huston, with their allegorical musical sketch, "Shoes," were a deserved hit. Walter Huston's song, "I've Got a Good Job," was a howl to the audience and the serious portion of the turn was taken well by the crowd. This team is to be given credit for the manner in which they handle their subject, for it is rare that an act that tries to put over a moral finds the going easy. However, by the combination of some "low-brow" comedy mixed with a "high-brow" thought, Whipple and Huston have accomplished that successfully. And, in addition to a cleverly written act, both know how to deliver their material.

Rice and Newton have a variety offering which also gets over mainly because of the manner in which it is handled. The girl is slender, but attractive. The man handles the comedy in a clever manner and, though some of the bits used have been seen before, he manages to get a laugh with all of them. Incidentally, the man also does some tumbling work that is very good.

Jane and Katherine Lee are playing their second week in succession at this house and it was evident that there were quite a few in the audience who had not been to see last week's show. At any rate, the kids were a big hit and in closing the first half were not permitted to leave until Jane had rendered her speech about being "there with the goods." Then the kiddies offered a new bit for an encore, showing their impression of how a movie star gets her nails manicured. We think that Katherine, who played the part of the manicure, laid down on the job, for she only did one hand, and for that received a $100 note and was told in magnificent manner to "keep the change" by Jane. We should really like to see these kids in a playlet written for kids.

Eric Zardo followed the Topics of the Day. He offered three classical selections for his repertoire and could easily have taken an encore, which he refused, although he took it out in bows. It is indeed a promising sign to note that vaudeville audiences are taking to classical offerings such as Zardo's.

Pat Rooney and Marion Bent, with their revue, are more entertaining than ever. It seems as though this act can still hold its own with the best of any "big acts" produced since its debut. Rooney is doing more dancing that ever, and can show a lot of newcomers some stepping. Marion Bent is somewhat thinner and worked with lots of spirit. The dancing of Marguerite is good, and Gill has improved vastly in his support. Lopez and his jazz phiends scored and the rest of the cast assisted capably. The act ran for an hour and then the audience wouldn't let them off. Rooney had to make his speech, bring on the rest and finally retire with the applause still going strong.

Davis and Pelle closed the show.

G. J. H.

### ROYAL

Kluting's Animals, consisting of cats, dogs, pigeons and rabbits, starts the performance with an exhibition of some ordinary animal stunts that show neither novelty nor speed. However, the act is very pretty and proved a pleasing opener, as the animals are well trained. The harmonious manner in which these naturally antagonistic animals work provides the backbone of the act.

Leon Varvara, who, some time ago, did a double act known as Scarpia and Varvara, offered a pleasing musical turn as the second course of the menu. Somewhat out of place in that position, he succeeded, nevertheless, in registering a surprising hit for his style of work. His is truly a "piano personality." He played classical and modern, including jazz, with the same finished touch, showing a marked capability in the former style of work. He has some talks interspersed with his numbers to relieve the monotony of a straight piano turn.

Claire Whitney in "No Trespassing," held the following position down creditably. Miss Whitney just bubbled over with pep and personality and the net result was the same as ever, a big hit. The scene evidently struck home, judging by the large amount of applause that greeted its presentation. Possibly, to borrow an old vaudeville gag, there was many a dirty dish in the sink that night. The act, despite its age, apparently still contains many a good laugh for those who wish to find them.

Frances Kennedy is entirely too clever a woman to have deserved the treatment she got from this audience, or, rather, a disagreeable part of it. Miss Kennedy's gameness was admired by the better part of the crowd and her rebuke for the treatment accorded her took effect, resulting in her scoring a personal triumph over and above her artistic victory.

Eva Shirley and her bunch, including Al Roth and Fid Gordon, did very well but failed to compete in any way with Miss Kennedy's reception. Miss Shirley sang well, Al Roth danced fast and furiously and the boys jazzed to their heart's content, the composite result being a success for Miss Shirley.

Jack Xavier, trapeze hoke artist, opened intermission. If you stop to think that he stalls a lot, steals time and fools around for comedy effects, a lot of credit is his for the manner in which he makes two ordinary trapeze stunts look like a bushel of work. He scored a real neat hit with his work and took several bows, looking down upon the audience from his high perch.

Sheila Terry, assisted by Gatti Jones and Harry Peterson, presented a clever little song and dance romance, in which is depicted a story of two friends who love the same girl and which shows how each courts her, and how one finally wins her. The entire tale is told in song and dance. Miss Terry did wonderfully well and Jones uncorked a few steps that will bear watching from other dancers.

Whiting and Burt offered a number of new songs in their "song sayings" act, which was received with the usual amount of applause and encores by the audience. The new numbers are all well fitted to their routine and they deliver them in their old familiar way, which has become a by-word for song delineation. Miss Burt was as cute as ever.

George N. Brown and a company of assistants offered their walking novelty, "Pedestrianism," introducing some excellent walking exhibitions on the treadmill and a lot of comedy slapstick that went over well, closing the show with a bang and despatch that was needed to hold the interest of the audience.

The bill measures up well as a standard program.

S. K.

### DANCER NAMED IN SUIT

Helen Moller, the Grecian dancer, has been named as co-respondent in a divorce action brought by Mrs. Robert Alfred Poole, wife of a wealthy English engineer. An interlocutory decree of divorce was granted last week in the Supreme Court at Nyack, N. Y., following the trial, which was undefended.

Although named as co-respondent, the dancer is absolved from wrongdoing by Mrs. Poole or her attorney, Frederick B. Colver, for it was stated that she and Robert Alfred Poole went through a marriage ceremony in the spring of 1918. At that time, it was stated, Poole was under the impression that a divorce decree he had obtained in Italy several years ago was valid.

The dancer has a child, Robert Alfred Poole, Jr., born six months ago at 270 Park avenue, where she was living at the time. She is now living with her child at her studio in Mt. Kisco.

Poole has never seen his child. He left this country about a year ago to attend to business in London. While there he became ill and went to Monte Carlo in search of health. His condition there became worse, and he is now in a sanitarium in England, where he is said to be suffering from tuberculosis and in a critical condition at the present time. He is too ill to receive communications, and therefore knows nothing of the marital tangle revealed by his first wife's suit.

Some time ago Miss Moller appeared here in a dance recital at the Metropolitan Opera House. The scantiness of her costume aroused considerable comment at the time. In fact, some of the people also witnessed the recital afterwards said that she appeared to be nude.

### MUNICIPAL THEATRE OPENS

BALTIMORE, June 1.—"Everybody's Playhouse, a new municipal theatre, opened here last week with Edith Ellis's comedy, "Mary Jane's Pa." Mrs. Adele Gutman Nathan is the managing director, Hilda Berger associate director and Helene Hedian and J. Carl Fisher, technical directors.

There are many innovations both in scenery and lighting effects and the decorations and appointments all that could be desired. The admission price has been fixed at twenty-five cents as it is believed by so doing, the theatre will be self supporting.

Following "Mary Jane's Pa," Nicholas Udell's "Ralph Roister-Doister," said to be the first comedy ever written in English, will be presented.

The cast for the initial performance of "Mary Jane's Pa," follows: Pearl Gwin, Gracie Ortman, H. E. Whitaker, Bernard J. Flynn, C. Norman Stevens, Mrs. G. E. Chickering, Henry Bagot, Hilda Berger, Theodore W. Katenkamp, Madeleine Brill, Walter B. Swindell, Jr., J. V. Brooks and Sigmund Williams.

### SNAKE KILLS GIRL TRAINER

GENEVA, N. Y., May 29.—Ciro, a young Hungarian woman who did a snake act, was killed in full view of the audience during her act in a small vaudeville theatre in Sherbrooke. She was working with a python at the time, and it began to fold its coils around her. She shrieked for help, but the audience thought it was all in the act and applauded.

Finally, the stage manager ran out and emptied a revolver into the snake's head. But, it was too late, for the girl fell dying to the stage, as the snake's coils loosened.

### LAUDER GETTING $5.50 TOP

Harry Lauder is getting $5.50 top on his South African tour, at the conclusion of which he is to return to England for a rest. He will return to the United States next year on a "Farewell Tour."

# VAUDEVILLE

## PROCTOR'S 23rd ST.
**(Last Half)**

The Three Blighty Girls, dressed in kilts and the regulation Scotch costumes, opened with a harmonization of "Coming Through the Rye." A number and a dance followed. The dance was well done and with a lot of "pep." "Just An Old Fashioned Lady" followed in a strong contralto, to applause. Several Scottish dances, with two girls playing drums, put them over at the finish. The act has lots of "go" and made a hit.

Riggs and Ryan, with a special drop representing a railroad station and a "set" information booth, have a nifty line of talk and bright comedy lines well delivered. The telephone conversation is cleverly written. "'Twas a Message From the Dead," used by Elmer Tenley a score of years ago or more, was good for laughs, though it takes away from the class of the act.

Marino and Maley were next and their rough comedy and slap-stick variety of burlesque were a hit with the gallery.

Sheldon and Bailey, two girls in refined, neat-looking gowns that were in good taste, sing a number of songs in "One." They use a piano and piano-lamp, although the latter was not lighted. "When the Leaves Began to Fall," a special number, lacked punch. Vesta Victoria sang a similar idea here some years ago. A number of published numbers followed and were put over admirably. Following a popular number, the girls gave the cue for their music and after quite a pause, as the leader had left the pit, sang a number that appeared to be impromptu, one of the girls playing it on the piano herself. Whether this number is really in the act or whether it was used simply to cover the emergency is difficult to determine. At any rate, the girls should be given credit for covering a bad break. They finished strong and took a number of bows to a solid hit.

Barnes and Freeman duplicated their usual success and were a laughing hit. Freeman is no longer wearing the overalls, but otherwise the act is the same as when reviewed before.

Sherwin Kelley, who closed the show, will be reviewed in another column, as will also Max Linder.

Emergencies may arise, it is true, but just why the leader of an orchestra should leave the pit, especially at an opening performance, without leaving someone in his place to provide against the possible contingency of a cue being missed, is not clear. It certainly is not fair to the act, the management or the public. H. W. M.

## CITY
**(Last Half)**

The Six Harlequins, a male troupe, opened the show with a fast tumbling and acrobatic offering. The men do their work well and have a good routine of stunts.

Marguerite Calvert gave a good account of herself in the next position with her violin single. Her repertoire ranges from the classical to the popular style of numbers, which she played pleasingly.

Harmon and Washburn were not as well known to this audience as they are to most of the others and had to work up a hit. This the girls accomplish easily. They have made a few changes in the routine in the way of songs.

The news reel was followed by Catalano Williams and Company, who offered a very pretty song repertoire in a novel manner. The act is set in three special, showing what might be called a private musical conservatory. The Company is a pianist and Catalano is supposed to be a songwriter. Miss Williams is a party purchasing some songs. Some of the numbers are evidently special ones, and while they bear slight resemblance to some already heard, it must be admitted that the melodies are pleasing to the ear. They have a neat act and deliver it in a clean manner.

Tilyou and Rogers were by no means the act for the spot they were in, and therefore did not go very well. The acrobatic work of the two is good, but the comedy is slow.

Robert Henry Hodge and Company have a fairly good comedy sketch, in which the work of the old man, evidently Hodge himself, stands out as best. The rest of the company includes a young man and a girl. The youngster is supposed to be the nephew of the old man, and is, incidentally, his ward. He is to receive a fortune on his marriage, provided that his uncle approves of hs choice. He and the girl want to get married, but uncle objects. They then frame up a story and fool him. He naturally consents in the end.

Dave Harris has added a new instrument to his collection and now plays the clarinet, as well as the piano, guitar, bass violin and ukulele during his routine. He is singing a repertoire of published numbers and is also using the verses which he and Morey used together.

Mijares and Company closed the show with a novel tight-wire act that pleased.

# SHOW REVIEWS

## HARLEM OPERA HOUSE
**(Last Half)**

Restivo, with piano accordeon, opened the show and proved himself to be a veritable virtuoso. He has thoroughly mastered the technique of his instrument and knows a thing or two about the choice of a popular-appeal program. This act, though handicapped in this spot, went over to one of the biggest hands of the evening.

Jane Homer and Company, appearing in second spot, has a promising offering, but which at the present time lacks finish and class. To start with, Miss Homer would do well to eliminate the girlie talk in the first number. Then there is the pianist, who contributes nothing to the act; not even atmosphere. There also may be worse players in vaudeville, but the reviewer has never heard them. Then again, Miss Homer should invest in a special set. With attention to these details, this act ought to find the better class small time easy going. The dance numbers are fair and the surprise finish good.

The Ward and Mayo act, which followed, is set in a sanitarium and has much talk about doctors. This act needs the latter in the worst way and should be sent to some nice quiet sanitarium for a long rest. Both Ward and Mayo are offering some of the most antiquated material to be heard on the vaudeville stage today. In fact some of the gags must have been used in the first vaudeville show, and today are the standby of many a medicine troupe far out in the sticks.

"The Corner Store," the king of hokem and slap-stick offerings, followed and scored a fair hand. This act has found the "pop" houses easy going for a long time and should continue to do so.

Harry Cooper, with songs both old and new, kidded the audience along and managed to get away to a good-sized hit.

The Three Nitos, in closing the show, offered one of the best dumb acts to be seen in many a day. They got many laughs and scored a hit. E. H.

## AUDUBON
**(Last Half)**

Business was off on Thursday night, evidently due to the warm evening. Even the fact that Ben Jackson had a good show to offer, didn't attract the usual large crowd.

Harris and Preston followed the overture, consisting of "Barnyard Blues," a medley of "rube" numbers arranged for the picture, "Down on the Farm." The team offered a routine of tumbling and strong-man work in which they put over some good laughs. The two work in pleasing fashion and went well.

Hewitt and Mitchell are also a male duo and held down second spot with a song and piano turn. Both possess pleasing voices and deliver their numbers effectively. The one who does not play piano possesses a voice that would be very good in a "blues" number and should use one.

"Hands Up," a comedy sketch, was presented by a cast of four children and two grown-ups. The oldest of the kiddies is evidently no more than twelve or thirteen and is a very attractive looking youngster. The youngest girl, about a year or two less, is one of the prettiest to be seen and, best of all, is a born artist. She read her lines excellently and has learned a very difficult lesson for a child—not to over-act. Her work is natural and she will most likely be heard from in the future. The other two kids, also boy and girl, were about seven and six years, and put over some great laughs. An act of this sort is refreshing and should be seen on the big time shortly. Credit must also to be given their director, whoever he or she is, for not only selecting an act that fits in with their youthful talents, but for training the children so wonderfully.

Himber and Patterson followed the news reel. Dick Himber, formerly with Sophie Tucker and also "Bee" Palmer, was evidently not familiar to this audience. We've got to give him credit for one thing, however, and that is his partner. Miss Patterson is one of the best soubrettes we have as yet seen. Not only is she pretty and her figure dainty, but her singing is very pleasing and she dances neatly. Himber also sings well and plays the violin in good style. He has a lot to learn and with time, should develop into a good performer.

Handis and Willis offered a turn that contained some good dancing, but which scored the big laugh hits in the "hoke" work delivered. The men do not spring any "gags," but have a number of tricks with their hats that are not only clever, but laugh-provoking. They were a hit.

Aunt Jemima and her Syncopated Bakers were playing a full week here. They stopped the show on Thursday night.
G. J. H.

## REGENT
**(Last Half)**

Jimmy Flynn, the double voiced singer, warbled a few popular ditties and proved that he is more in his element when rendering a ballad than when singing a jazzy strain.

Slager and James, one of whom works in blackface, put over a line of rapid patter that contains more than a few vulgarities. Their act lacks the class that it could attain if they were eliminated.

Amoros and Jeanette, a man and woman, proved to be droll at times. Jeanette is a hardworking comedienne who shouts all over the stage. But her partner is droll and subtle. His French dialect is good and some of his antics are sure-fire. And his concertina playing helped the act considerably. As a result their offering was well received.

Finley and Hill went over with a bang. The man plays the piano well and the woman sings nicely despite the occasional stridency in her tones. They use a pseudo stagehand in their offering, whose business is to apparently pull "boners," such as coming out to remove the piano at the wrong time. The stagehand has a dulcet tenor voice which he used effectively. This act has merit and distinctiveness.

"I Want My Rent" is a burlesque of a rehearsal, played on a bare stage. One of the five players in the act works from the orchestra. Besides being a bit too long, this little travesty relies too much on the extravagant utterances it contains to arouse spontaneous laughter. In spots it is funny; but, for the most part, it is commonplace, to say the least.

Mykoff and Vanity are a couple of exponents of Terpsichore who offer nothing new or startling in the way of dances. The same old toe stuff, augmented by two interperative dancers that failed to leave much impression, were offered. Of course, they're both schooled dancers, but we've seen dark-skinned hoofers put over a much neater cakewalk than these twain had to offer. Besides, the waits between their numbers, while they were off-stage dressing, seemed interminable. M. L. A.

## KEENEY'S
**(Last Half)**

Clarence Wilbur, in a tramp monologue, opened the vaudeville portion of the bill with some songs and stories that were well received. He possesses more power than tunefulness to his voice and his stories are old stuff, done over.

The Transfield Sisters offered a varied musical program, which was acceptable, for the girls sang, played, danced what little they did, and looked well. They opened with a song and followed with a medley on the saxophone, after which came the mandolin, guitar and xylophone. They took an encore and several bows.

Third position was occupied by McNally and Ashton, who, like the preceding act, have been absent from these parts for some time. McNally does blackface and his partner "straight." He has retained a lot of his old material, changing it here and there, for better effect. His tomfoolery found favor with the assemblage and he was called upon to take an encore, which he did. But not satisfied with that, they stopped the show so cold that for fully a minute and a half after the card announcing the next act had gone up, the applause continued and they had to return for an extra bow.

Edward Redding and Company, in "Prosperity," a clever morality playlet, held the fourth position on the bill, and scored quite a neat hit considering the cleanup that preceded them. The audience was noticably impressed with the message conveyed through this little vehicle and appreciated its wholesomeness. They showed their appreciation with their applause.

Walter Nanthey and Company offered a clever dance act in which was given an exhibition of ballroom, acrobatic and toe dancing that won the approval of those seeking entertainment. All concerned worked hard to put the turn across, and their efforts were eminently successful. The act is beautifully set, which also added to their favor and drew favorable comment

Charles Burke and Andy Touhey offered an Irish character skit in which they play old men of varied types. The comedy is old and even slapstick is resorted to, but nevertheless they put it over in such a manner that the folks liked it

The Four Pahldrens offered their novelty acrobatic turn, much to the pleasure and enlightenment of the audience. They were remarkably well received, there being very few who left the theatre during their act.

The feature picture was "Empty Arms," with Gail Kane. S. K.

## PROCTOR'S MT. VERNON
**(Last Half)**

Hazel Moran was an emphatic hit in the number one spot. She handles ropes exceptionally well for a woman, her closing feat being the spinning out of eighty-five feet of rope. It would have done credit to many men ropers.

Following this act there was a wait while they were setting the stage for Betty Dunn, who will be reviewed under New Acts.

Nelson and Cronin, two men in neat business suits of gray, were a hit from start to finish. They sang quite a number of popular published songs very cleverly. They certainly know how to sell their wares, have personality and ability and could hold down a spot on any bill.

Harry Holman and Company were a scream. This is by far the best sketch Holman has had for a number of years. Although the idea has been taken from "Other People's Money," as have nearly all of his sketches, still in the present vehicle it is more disguised than in some of the others. There are a bunch of good laughs well delivered and the blending of humor and pathos at the finale, with that wallop of a laugh over the whiskey bottles, was as strong a punch as was ever seen by the writer. Five or six curtains were taken to heavy returns.

Joe Bennet has a corking novelty opening. With all lights out, he does some very melodramatic lines in a heavy voice. A pistol shot follows and all lights go up. He is then discovered in backface, with a bunch of flowers, asleep on a settee. A lot of laughter follows. In "one" he then does some eccentric dancing which is good and some talk which is just fair.

"The House on the Hill" is weak and slows down the act at this point. The last "instep" dance, with the body in a horizontal position, was a cuckoo and sent Joe over. Some new talk is needed and, with the present opening and his dancing, he should find the going easy.

"Still Putting It Over," a well staged revue by Harry Gribble from two soldier shows "You Know Me Al" and "Let's Beat It," with former members of the A. E. F., showed a lot of pep and speed but nothing different from countless other acts of the same kind, interest in which has waned considerably, although they are "Still Putting it Over." H. W. M.

## FLATBUSH
**(Last Half)**

The show this week did not quite measure up to last week's, in our opinion. Possibly it was because the acts showed off so poorly, due to a very small-sized summer-time audience. Alfred James, who opened the show, really deserved a better spot on the bill, but evidently there were none available. James, who, as an imitator, is a distinct novelty, will be given a further revue in New Acts.

Adams and Thomas have slight claim to favor. True enough, their material is funny, to an extent. But it doesn't extend very far. Their act is one of those "you did this and that" turns, in which the man pokes fun at the woman for several things she is supposed to have done.

The action takes place in front of a drop depicting the exterior of a residence in the better section of the city. They have been attending a dinner and the woman has misbehaved. After they go home he censures her. They close with a blare of noise that is supposed to be a song and dance.

Rice and Werner, in their well-known blackface act "Painting the House," followed. The antics of the servant girl trying to get down onto the scaffold and back up into her room after she has come down, caused gales of laughter from what little audience there was and they scored a hit. Some bits in the turn might be construed by those prone to be prohibitive, as blue and suggestive and could easily be remedied without in any way affecting the quality of the offering.

Gertrude Vanderbilt, with a new partner, is back in the fold of vaudeville again. Some years ago she used to be a very good dancer, but lately she has attempted to become a comedienne. The results are disastrous. See New Acts.

"Who Is He" featuring Murray Volk, brought laughs and applause from the scattered audience. The act is a "plant" turn, the "plant" working from backstage instead of from the front. One man is singing a ballad and the other, working as a carpenter backstage, interrupts him. The carpenter is dragged on, and furnishes quite a bit of amusement for the audience, finally providing a surprise by the disclosure of an excellent singing voice.

Top and Bottom, a perch act, with one of the men attempting comedy a la Joe Jackson, and the other working as a messenger boy, closed the show. As a perch act it is entirely satisfactory, but as a comedy turn, nothing doing. They scored because of the perch work they did, which was really interesting. S. K.

# VAUDEVILLE

## NEW ACTS AND REAPPEARANCES

(Continued on Page 28)

### JULES AND PAULA KIBEL

**Theatre**—*Greenpoint.*
**Style**—*Skit.*
**Time**—*Twenty-two minutes.*
**Setting**—*Two, cottage.*

Jules and Paula Kibel have a very pleasing comedy skit in which they play the parts of traveling salesman and maid.

Jules is intent upon selling something or other to the young lady who lives in the cottage. His inventions include an alarmless alarm clock, a device by means of which one can secure a correct telephone number within forty-five minutes, and a device with which one can kick oneself when inclined to do so. The demonstration of these devices provides lots of fun for the audience.

As is the case with all skits, the talk then turns to love and there is a proposal and an acceptance. The act closes with the rendition of a special number, "Julie, My Own True Love," which comes in for lots of hokum comedy. The act will find the big time, or any time, appropriate, for it is entertaining and has possibilities for unlimited comedy development. S. K.

### BETTY DONN & CO.

**Theatre**—*Proctor's, Mt. Vernon.*
**Style**—*Singing.*
**Time**—*Fifteen minutes.*
**Setting**—*Special, in "one."*

A drop, in the centre of which is a frame, and in front of which is a small "set" sort of a balcony-stand, is used by Miss Donn for the rendition of a number of published songs and by the "and Co." for several violin solos.

Opening with Robyn's "Heart That's Free," Betty displays dulcet tones in her high register, but seemed to lack force, possibly due to nervousness attendant upon the fact that there was an appreciable wait due to the setting of her act, and the poor arrangement of the bill at this point.

The violinist, dressed as a Pierrot, played Drala's Serenade, while Betty was making her change and, later, the "Souvenir," by the same composer.

All the numbers were sung from the frame, with a change of costume for each, and, for the closing number, a beautiful gown of gold-cloth with girdle and head-dress set with semi-precious stones of purple was used. The counterpoint obligato sung to the melody played by the violin, showed technic and skill and a smooth flexible control. Miss Donn's voice, while not dynamic, is melodious and true. With a little playing to smooth it up, the act should reach the good time. H. W. M.

### MULLEN AND CORRELLI

**Theatre**—*Harlem Opera House.*
**Style**—*Acrobatic, talking, comedy.*
**Time**—*Fourteen minutes.*
**Setting**—*In one.*

These two chaps seem to have the ability to turn out a much better offering than their present one. Both work in "whitewash" make-up. But, the wigs and costumes which generally accompany that make-up were not used. At that, there is no particular reason shown in their act for the white color. Both could work "straight," just as easily.

The pair open with some tumbling and talk. Incidentally, they use a bit, said to be originated by Bert and Betty Wheeler, being the song with the drummer only. At any rate, when reviewed, they almost "crabbed the gag," and in comparison to the amount of laughs Wheeler gets from it, they didn't get anything worth mentioning.

Some more talk and an acrobatic dance completed the act. At present it is hopelessly small time. If the two were to get some really clever patter and work up the dance end of the turn, they might do for something better. G. J. H.

### MYKOFF AND VANITY

**Theatre**—*Hamilton.*
**Style**—*Dancing.*
**Time**—*Sixteen minutes.*
**Setting**—*Full stage (Special).*

If the faults of other acts were to be as easily remedied as those of this offering, there would be hundreds of good acts continually working. For this couple possess marked ability in the dance line and have excellent numbers. The only trouble with the act is that the numbers are not properly arranged and that the color scheme of their setting is hard on the eyes. A different setting will remedy that.

Their dance work is all on the classical and ballet style. They open with a Pierrot and Pierrette waltz number. very prettily done. A sort of Hungarian Apache, done to the "Hungarian Rhapsody," was excellent. The girl followed with a toe number, and they close with a cakewalk that ends with a lot of Russian work.

As the routine now stands, the waits between numbers are much too long. The "Rhapsody" number would be better at the close, for it leaves them out of breath, and the changes wouldn't be as long. The cakewalk should be changed to more of the Russian and less of the old-fashioned cakewalk bits. With these changes made, the act should make the better houses easily. G. J. H.

### ALFRED JAMES

**Theatre**—*Flatbush.*
**Style**—*Imitator.*
**Time**—*Ten minutes.*
**Setting**—*One; special.*

James employs a drop depicting one wall of a school room and his act is titled "The School of Imitation." On this drop is a blackboard, with the alphabet and the name of some object corresponding to each letter. James announces that he will give one imitation for every letter in the alphabet, but does himself one better by giving several more. All told, he offered about thirty-five or forty imitations, and, judging from the results, they were all correct.

James, working in full dress, looks very natty and, with one or two minor corrections in the act, noticeably in the spelling on the board, evidently not his fault, should find himself among the top-notchers in this line of work. As yet, he holds the record for quantity and quality of imitations, inasfar as the writer is acquainted. With the addition of some clever comedy talk, he should be a big timer. S. K.

### GERTRUDE VANDERBILT

**Theatre**—*Flatbush.*
**Style**—*Song and dance act.*
**Time**—*Twenty-five minutes.*
**Setting**—*Full, special.*

Gertrude Vanderbilt is making another try at vaudeville. Whatever possessed her to attempt comedy and singing? What friend told her that she was a clever comedienne?

Miss Vanderbilt has a company billed with her, the same being a male accompanist, who also sings in a tenor voice and comes in for some bits of business. There are one or two good laughs in the act, but they are hidden among so many mediocre bits that they are hard to find.

In her dances she displayed a little of her old-time snap and pep. The closing bit, in which she tells a story so old that even the gray-haired members of the audience failed to recognize it, should be eliminated.

The fact of the matter is that her act is so poor, and could be so easily picked apart that, when one got through, there would be nothing but her old reputation left. S. K.

### DEVOE AND TAYLOR

**Theatre**—*Hamilton.*
**Style**—*Musical and singing.*
**Time**—*Ten minutes.*
**Setting**—*In one (special).*

Two girls make up this team, one of whom plays the piano and sings and the other plays the violin. Their routine leans toward the semi-classic, and, while most of their numbers please, the act is in need of what would generally be called "that mysterious something," but which, in this case, is a punch. It is a difficult thing to get a punch into a classical act, but, with study it can be done.

The singer's work is fair, but a knowledge of how to deliver a number would aid her greatly. The girl who plays the violin does well. Their closing, popular medley, should be speeded up and not taken as an encore, for they take too many bows before delivering it. The Victor Herbert medley, consisting of "Kiss Me Again," a number from "The Only Girl,' and other shows containing Herbert music, is pleasing.

With a "punch" injected, the girls will give a better account of themselves. G. J. H.

### MAUDE ALLEN

**Theatre**—*Proctor's 23d St.*
**Style**—*Singing.*
**Time**—*Fifteen minutes.*
**Setting**—*One, plain.*

Attired in a summery, well-fitting evening gown, Maude Allen, dramatic soprano, delivers a repertoire of popular, high class numbers and concert selections. Her voice, flexible, deep and pleasant, delighted the ear and reached the heart. For an encore number she rendered the Hebrew mercy song "Rachim," in Hebraic and Jewish, much to the delight of the audience.

Miss Allen is accompanied at the piano by a young fellow, who, unlike most pianists, has his eyes upon her lips all the time and never once did they fail to work in unison. The act will find it easy sailing before audiences that like to hear good singing in lieu of the syncopated strains of jazz and rag balladists. S. K.

### MAY FOSTER AND CO.

**Theatre**—*Twenty-third Street.*
**Style**—*Acrobatic.*
**Time**—*Twelve minutes.*
**Setting**—*Full, special.*

May Foster and a male assistant are offering a routine of rope and iron jaw work that will be sure to please audiences. The routine is nicely laid out and works smoothly. Her assistant does the iron jaw work, supporting various ropes and wires in his teeth, while Miss Foster performs difficult gymnastic and acrobatic feats upon them. The turn moves with plenty of pep and go, and should find no trouble at all in making the better style of houses.

This style of act, while plentiful, is rarely seen in vaudeville and should prove at least interesting, if nothing else. S. K.

### ZISKA AND KING

**Theatre**—*Harlem Opera House.*
**Style**—*Magic and comedy.*
**Time**—*Ten minutes.*
**Setting**—*Full stage.*

Two men, one in comedy make-up, in a small time routine of magic and comedy. The stunts are fair and a few good laughs are put over. Some of the stunts are done with the intention to mystify and others are "queered" by the comedian. Nothing extraordinary is shown, but the turn will do as an opener for a small time bill. G. J. H.

### SHERWIN KELLEY

**Theatre**—*Proctor's 23d St.*
**Style**—*Bicycle riding and songs.*
**Time**—*Fifteen minutes.*
**Setting**—*Three.*

Sherwin Kelley opened her act riding a wheel and singing a song with a lyric similar to "Story Book Ball," doing a "stand" for the chorus. A dance followed, which was neat.

Going back to the wheel, she then does some clever stunts and strips to white tights, displaying a petite figure. She has a wealth of personality and a smile that stand her in good stead, in addition to her undeniable ability as a trick rider. Her assurance and technic seems to indicate that she has, at one time or another, been with some riding troupe.

Miss Kelley goes through the frame in the usual manner, rides sitting on the pedal, which brought a good hand, and finishes her act by going through the frame while the bicycle is in full motion.

Closing the show she was a hit, some feat for a single girl in a bicycle act. She shows class and big-time calibre, and could hold down a spot on the better bills. H. W. M.

### MAX LINDER

**Theatre**—*Proctor's 23d St.*
**Style**—*Protean sketch.*
**Time**—*Nineteen minutes.*
**Setting**—*In one and three.*

Before a black drop, Max Linder's dresser, in make-up, announces the arrival of The Judge. An imaginary witness is then questioned by this representative of the law, and Linder makes a change behind the curtain. Re-entering then as the prisoner, an old man, he describes the scene of a murder. With a special set in three, the various characters and scenes of the events which transpired are then depicted, the old hag and the drunken village lout "Sincuff" seeming to stand out above the others. The fall down the stairs which lead to the room above, was well done, and the various characters played with careful attention to detail. None of the changes were, however, especially rapid. There seemed to be considerable stalling at times, which, when the act has been working some time, may be speeded up.

Ever since Fregoli hit the pace, Biondi, Bernardi, McGivney, Roberts, and all the rest have made the changes with lightning-like rapidity. Linder is the slowest of the lot. The sketch is not bad and the scenery is effective, but the finale, in front of the curtain, where the old man prisoner asks the audience as a jury whether he is guilty or not guilty, and a lone usher plant calls "not guilty," is poor and amateurish. Another finish should be employed before some person in the gallery may call out guilty and turn the dramatic finale aimed at into a laugh. H. W. M.

### LIPTON

**Theatre**—*Proctor's 23d St.*
**Style**—*Imitator.*
**Time**—*Twelve minutes.*
**Setting**—*In one, plain.*

Lipton possesses a good singing voice, which he displays in his opening number, rendering a popular published number. For the second chorus of this number, he imitates a cornet. He then announces that he will give several vocal imitations of various instruments and the following are offered: Mandolin, banjo, phonograph, clarinet, steel guitar and 'cello.

Lipton, whose imitations are good and whose singing voice is pleasant, should insert another number or two to lengthen his routine. with the imitations coming between. With more playing and the gradual addition of new imitations to his routine, Lipton will find no trouble securing bookings, for he gives promise of developing into a first-class entertainer. S. K.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

# ENGLAND IS MOVIE MAD AFTER SEEING U. S. FILMS

## Soldiers and Sailors Learned to Like American Brand at Y. M. C. A. and K. of C. Huts and Have Become Great Boosters

LONDON, Eng., May 29.—The success of the American play in London does not overshadow one whit that of the American film and film star.

Shortly before the war, the influx of American films began and kept up steadily during hostilities, gradually gaining momentum. British soldiers and sailors saw them at the various Y. M. C. A., Salvation Army and welfare huts. They liked them because they contained more pep, go and action. As a result they became great boosters of American made films and, in a short time, others followed in their wake.

Shortly, finding that American films excelled the English product, the continually growing film audiences flocked wherever there was one being shown. Naturally, this meant the increase of imports of American films.

Seeing the success with which these imported films met, at least fifty new British producing companies have been formed, each of which is trying to compete with the American companies, many of whom have offices and production plants in England. The great trouble these firms have been meeting, however, is their lack of the huge funds that are found in American firms and the inability to construct large enough studios to successfully compete with the foreign plants in production.

These new producers have been vainly searching the country for counterparts of the more famous American film stars and every effort to develop suitable rivals for Mary Pickford, Douglas Fairbanks, William S. Hart, Thomas Meighan, etc., is being made. So far, these efforts have not been very successful.

Another thing that is retarding the growth of these firms is the government restrictions on building and the demolishing of buildings to erect theatres, for they can find no homes for their increasingly large output.

Meantime, London has a new industry, namely, "The Movie Department Store," run by Jack DeFrece, brother of Sir Walter. In this place, DeFrece furnishes producers with settings, costumes, people and all other incidentals for the making of pictures, which they themselves have not on hand.

It is expected that the lifting of government restrictions, the building of new theatres and the investment of new capital will soon build up a motion picture industry here large enough to compete with American pictures, not only for home consumption, but for the foreign market, as well.

### LESLIE CARTER BUSY IN PARIS

PARIS, May 30.—Mrs. Leslie Carter is in Paris with her daughter, Mrs. Mary Payne, making preparations for production at the Sarah Bernhardt Theatre in the early part of July of a French version of "Du Barry." Some of the most noted artists of the French stage, including de Max of the Comedie Francaise, who has been selected for the leading male part, have eagerly responded to Mrs. Carter's invitation to help in making this play a success.

### HENDRICKS RETURNING HOME

LONDON, Eng., May 29.—Tex Hendricks, known in America as "Texico," sails for a vacation in the United States, his homeland, on July 17. While there, he will endeavor to secure a Broadway production.

Hendricks, who has been scoring a hit here as a character comedian, has contracts calling for his services until 1923.

### FRAMING NO. 2 "IRENE"

LONDON, Eng., May 29.—C. B. Cochran, who produced "Irene" in England, is to put a number two company of the show out, to tour the provinces and for runs in other cities. The exact date of the company's starting is not decided yet.

### SHERLOCK SISTERS RETURNING

LONDON, ENG., May 29.—The Sherlock Sisters and Clinton, who have been appearing on the continent successfully for the past eighteen months, will sail from here for home on July 17.

### TO REVIVE "MADAME SAND"

LONDON, Eng., May 29.—J. Bernard Fagan plans several revivals this season, including "Pygmalion," in which Mrs. Patrick Campbell will play her original role, and "Madame Sand."

### DAMROSCH MADE A KNIGHT

ROME, May 28.—Walter Damrosch has been decorated with the Order of the Crown of Italy, and has received the rank of Knight, by orders of King Victor Emmanuel.

### PARIS ABANDONING SHIMMY

PARIS, May 24.—Notwithstanding the popularity of American dances in all Parisian dance halls and the fact that there is hardly a restaurant in Paris where the "shimmy" and the fox-trot do not form an important part of the program, European dancing masters in a conference here have declared in favor of newer gyrations.

America was not represented in the conference and the public apparently was not considered; but the ballroom devotee hereafter will be expected to show talent in such international movements as the "tshega," caprice, bercuse and "seduction." The latter is described by one critic as "equal portions of the 'shimmy' and one-step shaken well and served tepid," while the bercuse was arranged by a well known Paris professor of dancing, and is a mixture of the tango and the waltz. It was especially recommended to persons "suffering from sluggish blood or habits."

### ACTRESSES STRIKE BACK

LONDON, Eng., May 29.—The success of many American Stars in new plays here and the laudatory articles the press has been giving them, in many cases comparing English actresses unfavorably with them, has caused a number of the leading female stars to have signed articles printed in the press, answering the attacks of critics and managers and resenting the idolization of imported stars.

### PROTESTS ARE SUCCESSFUL

LONDON, Eng., May 29.—Protests of performers and the Touring Managers' Association, have succeeded in securing an extension of time in the setting aside of the special railroad rates for theatrical companies. The extension holds till the end of June, when the matter is to be discussed with the Minister of Transportation, and a final settlement made.

### CATLETT OPENS IN VAUDE

LONDON, Eng., May 29.—Walter Catlett's vaudeville appearance has been very successful since his opening three weeks ago in the Stratford Empire. The name of his act is "Keyhole Kameos."

### "CANCAN" ORIGINATOR DIES

PARIS, May 29.—At the age of eighty-six the original queen of the "cancan dance" has just died in Paris, a white-haired old lady, venerated by her neighbors, who never suspected that at one time she had been the most-discussed danseuse in Europe.

It was at the Casino Cadet, in Paris, in the days of the second empire that Mme. Badel—then a young girl of 16, who had run away from her home in Nancy, originated the famous cancan, denounced by the court of France as an attempt to corrupt the morals of the nation.

Under the slang name "Rigelboche" (mirthful) she defied magistrate after magistrate to stop her and danced her way finally into the most outstanding popularity enjoyed before or since by a dancer in Europe.

In those days a woman dancer was a unique spectacle on a stage, and all France flocked to see her. It is related that the second Napoleon was given a sound rating by the Empress Eugenie for attending a performance wherein "Rigelboche" danced, the empress uttering the phrase which has since become famous, "You are king to other people, but to me you are only a husband."

Her celebrity carried the famous dancer, who was dressed always as a vivandiere in "Les Huguenots," to the legitimate stage, where she scored the triumph of the nineteenth century in "Felichons et Felichonnettes," to which the princes of Germany, Russia, Spain, England and Italy came, the royal boxes being crowded nightly.

Her married life was unhappy. Once she said that no dancer ought to marry, because high-kicking and a husband did not agree with the digestion. Of her dancing Ludevic Malevy said: "It was the most daring and fanciful in the world."

She retired late in the last century and with her savings opened a boarding house in Monte Carlo, to which men who had known her in the prime of her success came to eat at her table. When she died no fewer than 40 knights of the Legion of Honor, who remembered the dazzling beauty who had been, followed her coffin to the cemetery.

### RAPS AMERICAN ACTRESSES

LONDON, May 31.—Frank Swinnerton, dramatic critic of the London Nation and author of "Nocturne" and "September," has been regarding with gloomy disapproval the histrionism of Peggy O'Neill, Mary Nash and other successful American artistes in London. He calls them jazz actresses playing in jazz plays.

Mr. Swinnerton finds that, answering the theatre demands of a neurotic and neurasthenic American people, these ladies work out a calculated rolling of the eyes, a pinching and pouting of the mouth, a whirlwind dancing and cajolery, showing little else than enormous physical exertion. "Something ought to be done at once," says Mr. Swinnerton. "It would be deplorable if the art of acting developed simply into the art of grimace."

### WRITES SONG ON ACCIDENT

PARIS, May 29.—The recent accident to President Deschanel has been seized upon as a subject by playwrights and songwriters. A new song entitled "The Presidential Accident," is now being sung in music halls.

### AINLEY TO DO "THE JEST"

LONDON, June 1.—Henry Ainley will appear in "The Jest" in the fall. An adaptation by Chester B. Fernald will be used following "The Jest." Ainley will, in a revival of "Peter Pan," play the part of Captain Hook.

### BENRIMO DOES MYSTERY PLAY

LONDON, May 29.—Benrimo has produced "The Mystery of the Yellow Room" at the St. James Theatre here. Sybil Thorndyke is in the leading role.

### STAGE GETS TITLED ACTORS

LONDON, May 29.—The number of women of title in England who are connected with the stage is increasing rapidly. The only duchess who has contributed a play that has been performed upon the public stage so far was Millicent, Duchess of Sutherland, who was married quite recently in Paris to her third husband.

But it was prior to the days of her first widowhood and when she was "the" Duchess of Sutherland that she wrote under her own name a romantic play called "The Conquerer," produced by Sir Johnstone Forbes-Robertson at a London theatre.

The Marchioness Townsend is the only woman of her rank who has written and produced a comedy. The play, called "The Fold," which David Belasco has bought for America, by Lady Townsend, is now being acted in this city, while Lady Chetwynd, who prefers to be called by her stage name, Rosa Lynd, has just announced her intention of becoming an actress-manager at the Comedy Theatre, of which she has taken a long lease.

Lady Forbes-Robertson, Maxine Elliott's sister Gertrude, is at present playing in "Come Out of the Kitchen," while Lady de Frece, whom all the world knows as Miss Vesta Tilley, has just finished a triumphal tour through the provincial music halls.

Lady Tree is acting in a revival of "The Admirable Crichton" at the Royalty Theatre, and Lady Standing—the wife of Sir Guy Standing, K. B. E., whose name is as well known in America as it is in this country—makes occasional appearances under her stage name of Dorothy Hammond.

Lady Wyndham, the widow of Sir Charles Wyndham, is one of London's most active factors in theatrical finance, the Countess Cowley is to be seen among the chorus girls of a musical comedy at the Adelphi Theatre, and her husband, called on the program "Mr. George Wellesley," plays a more or less important character in the same piece.

The peerage simply bristles with the names of women who, having played their part upon the stage, are now engaged in upholding very admirably the honor of noble families. The Marchioness of Headfort, once Miss Rosey Foote, of the Gaiety Theatre, is one example; the Countess Poulett, erstwhile Miss Sylvia Story, of the same theatre, is another, while Viscountess Horrington, who recently obtained a divorce from her husband, had her beginning in London as Miss Eleanor Souray, of Daly's Theatre.

### EXTRAS FOR "MARY ROSE"

LONDON, Eng., May 29.—The reception of "Mary Rose," Barrie's new play, has been so great that, in order to accommodate the people seeking to see it, three matinees are being given, one each on Wednesday, Thursday and Saturday, with the regular six-night performances.

### SHAW FINISHES FIVE PLAYS

LONDON, June 1.—George Bernard Shaw has finished the writing of five plays reported to be along the style of Wagner's Niebelungen Ring. No hint as to their theme has been given, but it is said they are of a social-political construction.

### "ALLAH" OPENS JUNE 19

LONDON, Eng., May 29.—"The Garden of Allah" opens at the Drury Lane Theatre on May 19, with Godfrey Tearle in the leading role, supported by Madge Titheridge, Basil Gill, Caleb Porter and C. Denier Warren.

### BUTT PLANNING REVUE

LONDON, Eng., May 29.—Sir Alfred Butt is to produce a new revue in August with Madeline Harrisson, an American girl, who has been touring the world in the Williamson pantomines, as the probable star.

# BURLESQUE

## ATLANTIC CITY MAY HAVE BURLESQUE

### SITE BEING CONSIDERED

ATLANTIC CITY, May 31.—A number of burlesque producers who are down here at present, over Decoration Day, are talking of the erection of a new $250,000 burlesque house along the lower end of the boardwalk. They have also been, it is learned, in conference with a prominent real estate agent who controls a strip of land with a seventy-five foot frontage along the boardwalk.

This plot is 104 feet deep and could be leased for a term of twenty-one years, with renewal privileges. It was pointed out to the burlesque men that about $50,000 in cash could swing the deal, because there are several local business men who are willing to invest money in the venture.

The house, if erected, would be used for burlesque during but six months each year, from May to October, and, as was suggested by the burlesque men, would be a good theatre in which to try out new burlesque shows intended for presentation over either the Columbia or American Burlesque circuits.

Report has it that negotiations for the erection of the house will be consummated by the end of this month.

### BEDINI SIGNING PEOPLE

Jean Bedini has signed the following people for his "Twinkle Toes" for next season: Shea and Carroll, Betty Weber, Fred Allen, Al Sanders, Byron Earl, Miss Madcal. The juvenile and the five Jazz Babies have not been signed yet. Executive staff: Wash Martin, manager; George Imber, agent; Charles Kublar, leader; Ted Grey, carpenter; Phil Halen, property man; Joe Lyons, electrician, and Olga Gray, wardrobe mistress.

### DON TRENT SIGNS

Don Trent signed a contract last week with Mollie Williams to do "straight" for her next season. Miss Williams will also put on the Six American Dancers in her show next season. She has two of the original girls signed and will engage four others for the act.

### EDNA RAYMOND OUT

BALTIMORE, Md., May 27.—Tillie Delaney has been playing the prima donna part of the "Lid Lifters" the past four weeks, taking the place of Edna Raymond, who was taken ill and compelled to retire from the cast.

### MINSKY CUTS ADMISSION

Minsky Brothers have announced a 33⅓ per cent cut in admission prices, which took effect Monday of this week at the National Winter Garden.

### DRENA MACK RETIRING

Drena Mack, prima donna of the "Oh Girl" company, retires from show business at the close of the present season in Newark this week.

### SIGN FOR "GIRLS, GIRLS, GIRLS"

Harry Hills and Ida Emerson have signed contracts to go with "Girls, Girls, Girls" on the American Circuit next season.

### HASTINGS SIGNS TEAM

McKissick and Kelly, a colored team, has been signed by Harry Hastings for his Big Show next season.

### CLUB ELECTION NEXT WEEK

At the annual meeting of the Burlesque Club, Thursday, June 1, an election of officers will be held. The ticket, nominated at the last meeting, was F. H. Herk, president; James E. Cooper, vice-president; B. F. Kahn, treasurer; Lou Lesser, financial secretary, and Harry Rudder, recording secretary.

The Board of Directors are Chas. Falk, Joe Emmerson, Sam M. Lewis, Nat Golden, Henry Dixon, Phil Dalton, James Sutherland, Dan Dody, "Rube" Bernstein and Harry Strouse.

Rehearsals will start next week for the Burlesque Jamboree to be held at the Columbia Theatre June 13.

### GARFIELD RE-NAMED MANAGER

MONTREAL, May 25.—Officials of the Columbia Amusement Company were in Montreal recently looking over the Gayety Theatre, which they are having remodelled. They are expending $15,000 on a new lobby and building a new entrance on Catherine Street West. The interior is being redecorated and repainted and a number of improvements made. The house will be ready for next season's opening, August 16.

B. M. Garfield, who managed the house last season, will continue in the same capacity.

### GERARD READY TO OPEN

SAN FRANCISCO, May 28.—The Barney Gerald show is billed to open May 30 with a chorus of thirty California girls, playing to $1.00 top with $1.50 for Saturday and Sunday. Matinees given on Wednesdays, Saturdays and Sundays are at night prices.

Max Armstrong was sent on in advance to rehearse the chorus girls ahead of the arrival of the principals.

### OPERATE ON SOUBRETTE

MILWAUKEE, Wis., May 27.—Dot. Barnett, soubrette of the "Cabaret Girls," is confined to the St. Joseph Hospital, this city, where she underwent an operation early this week. She is getting along nicely, but will not be able to leave for a few weeks.

### WILL FEATURE JIM BENNETT

Joe Wilton signed Jim Bennett, late of the Avenue Theatre, Detroit, last Friday, to be featured with his "Hurly Burly" show on the American circuit next season. Wilton will produce the show, as well as do the "straight."

### FRAME UP TALKING ACT

Ernest Mack and Johnny Bohlman, who closed their season with the "Girls of the U. S. A." last Saturday night, at Hurtig and Seamon's, will open in vaudeville next Monday in a comedy talking and singing act. They will play about four weeks.

### GOES INTO "PEEK-A-BOO"

Nat Mortan opened with the "Peek-A-Boo" Company at the Gayety, Boston, last week, and will remain with the show through the run at Hurtig and Seamon's. He also goes with the show next season.

### FRANKS GOING AHEAD AGAIN

Louie Franks, head of the "Victory Belles" and "Roseland Girls" this season, has been re-engaged by James E. Cooper to do the advance work for his "Folly Town" next season.

### BILLIE BARNETT CLOSES

Billie Barnett closed her season at the Gayety, Milwaukee, last Saturday and will spend the Summer at Lake Okanchee, Wis.

### MINSKY HAS NEW FACES

Sydell Bennett and Bernie Clark opened at Minsky Brothers' National Winter Garden on Monday.

## BOTH WHEELS MEET THIS WEEK

### HOLD ANNUAL CONFERENCES

Both the big burlesque associations will hold their annual meetings the latter part of this week, it was announced last Monday. The Columbia Burlesque Association will hold its meeting Thursday, while the meeting of the American Association is scheduled for Friday.

Both meetings will be held at the offices of the respective associations in the Columbia Theatre Building. Officers and directors for the ensuing year will be voted upon, in addition to a number of other matters affecting burlesque interests.

Among other things, next season's routes will be decided upon for the various shows playing the Columbia. It is said that a number of changes are contemplated by the directors. These have to do with houses which may be changed from one circuit to the other.

### SIGNS FOR THREE YEARS

COLUMBUS, O., May 29.—Ray Read, one of the principal comedians this season with the "Star and Garter" show, has signed with Hurtig and Seaman for three years, commencing next season. Read and Howard Paden are doing a double in vaudeville in the Middle West. They are working here this week.

Mrs. Dot Read is spending a few weeks on a farm, where she will stay until time for rehearsal.

### GERARD SIGNING PEOPLE

Barney Gerard signed Johnnie Weber last week for his "Follies of the Day" for next season. Andy Garner will go with his "Some Show," as will Tommy (Bozo) Snyder, Billy McIntyre, John O. Grant and Babe Healy.

Tony Cornette has been signed for his "Girls de Looks," with Watson and Cohan. Gerard has bought the Bankers and Brokers show, which will be re-written.

### TAKE OVER TRENTON HOUSE

PHILADELPHIA, Pa., May 28.—Ben Levine, of Trenton, and his partners, have purchased the People's Theatre, in the Kensington section of this city. The house has been playing the Columbia Circuit attractions the past four years. The price is said to have been close to $300,000.

### SIGN WITH MOLLIE WILLIAMS

Mollie Williams has signed Billie Levinson, prima donna, and Don Trent, "straight" man, for next season. She has also re-signed Purcelli and Ramsey and the same crew she had this season. A. R. Ditmus will again manage the show next season.

### HARRY BART MARRIES

Harry Bart, a member of the California Trio, playing the Columbia with "Folly Town," was married last week to Mabel Erickson, a member of the "Roseland Girls" this season.

### BEDINI DOING HOTEL REVUE

Jean Bedini will produce the revue at the Shelburne Hotel, Brighton Beach, this season. He will call it "Hits and Misses of 1920." It will open June 19.

### STEPPE REPLACES ROSE

Joe Rose closed at Kahn's Union Square Theatre last Saturday. Harry Steppe opened there.

Burlesque News Continued on Page 27

## NEW PRINCIPALS AT KAHN'S, PUT PEP INTO THE SHOW

There are several new members of the stock company at Kahn's Union Square who have joined since we last caught the show there a few weeks ago. I. B. Hamp, a comedian, and Shirley Mallette and Mabel Blake, soubrettes, are among them.

The show last week was in two parts, "Make Yourself at Home" and "As You Like It." Many bits are sprinkled throughout both parts, most of them being old, however. They have not been seen here in some time, though. It was a fast show and the new comedian injected a lot of speed into it.

The comedy was in the hands of Hamp, Joe Rose and George Walsh. Hamp, who was with Strouse and Franklyn's "Round the Town" this season, is doing the same role he did in that show, an eccentric comedy part. He uses a putty nose, with small black spots and an otherwise odd make-up as well. He is a fast worker and makes them laugh. They took him well Tuesday afternoon. Rose, in his Dutch character, was amusing and split the comedy with Hamp.

In the first part, Walsh did an elderly man in the role of a deacon. He did not have much to do, but gave a good account of himself in it. He did a juvenile in the burlesque.

Allen Forth handled the "straight" all through the show and did it well. He is a neat appearing fellow and wears a dress suit well. He reads his lines nicely, too.

Dashing little Kitty Warren just made them like the way she put her numbers over. "Floating Down to Cotton Town" was her best. She also did exceptionally well in the scenes.

Norma Bell, who returned here a few weeks ago, is doing the prima donna role. Her voice is as good as ever and she has no trouble getting her numbers over. She helped the comedians work up the comedy scenes nicely. Her gowns looked very well.

Shirley Mallette, a lively dancing soubrette, caught on nicely. She works with lots of speed, looks well, has a pretty form and fits in nicely at this house.

Mabel Blake, a pretty little girl whom we have not seen since she left the Stone and Pillard Show early last season, did very well, although the numbers she had were hardly suited to her. She could have picked better. Her dresses were pretty and becoming to her.

The "speech" bit went over all right early in the show as Hamp, Rose and Forth did it.

The "tag" bit was well done by Rose, Hamp, Walsh, Forth and the Misses Bell, Warren and Blake.

The "Woman in the book" bit was worked up nicely and got over, as it was given by Hamp, Rose, Forth and the Misses Warren, Mallette and Blake.

The "French" bit was worth while as offered by Hamp, Rose, Forth and Miss Warren. The latter was very cute and Frenchy in the scene.

Miss Blake's Indian number was prettily staged and received several encores.

Miss Mallette was successful in a singing specialty in which she offered one well executed number.

The "Meet me in two minutes" bit won laughs as it was put over by Rose, Hamp, Walsh, Forth and the Misses Bell, Warren, Mallette and Blake.

Producer Solly Fields staged some very pretty numbers, which were nicely worked out by a pretty lot of girls in the chorus.

For a warm day, Wednesday, Kahn had a good sized house and the folks seemed to like the entertainment, for they stuck to the finish.

SID.

### FARNUM COMPANY CLOSES

SAN FRANCISCO, May 31.—The Nat Farnum Burlesque Company has closed at the Crescent Theatre after a seventeen weeks' run. Bert Levey Vaudeville now occupy the houses and are doing a satisfactory business.

### "PEEK-A-BOO" GOING TO COAST

Jean Bedini will produce a "Peek-A-Boo Company to play the K. & E. time to the coast this Summer for Counihan and Shannon. It will open August 28. Jack Allen is engaging the people.

### PLAYED HILTON'S PART

During the illness of Lew Hilton last Tuesday, at Hurtig and Seamon's, Ernest Mack, playing opposite Hilton all season, jumped in and played Hilton's part.

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## *Shakespeare Does Pay*

Who says Shakespeare doesn't pay? Surely not E. H. Sothern and Julia Marlowe. For these twain have just ended their season in a repertoire of Shakespearean plays and the late bard's works have netted them a more than tidy profit on the season. Not only that, but they have announced that they took in $675,000 in thirty-three weeks.

Just at this moment we can think of no dramatist whose plays will prove good box office attractions after 300 years. As a matter of fact, most of the plays of our present day dramatists outgrow their box office value in less than 300 days. But Bill Shakespeare's dramatic writings still manage to gather in the golden shekels even as they did at the old Globe Theatre, 300 years ago and more.

But still the theatrical wiseacres continue shaking their heads dubiously, the while they tell us that Shakespeare doesn't pay. And what they really mean is that the heirs, executors and assigns of Stratford-on-Avon's most famous citizen aren't deriving a nickel from the late bard's plays.

The fact is, scarcely a season goes by but what somebody or other hasn't made a wad of money out of the presentation of Shakespearean plays. If it isn't the Sotherns it is Robert B. Mantell or, maybe, Walter Hampden.

All over the civilized world Shakespeare has made money and will continue to make money just so long as those who present his plays stage them well and hire able players to appear in them.

Of course, actors like E. M. Sothern, Julia Marlowe, Walter Hampden and a few others attract a definite amount of patronage by reason of their well known reputations as artists. But it strikes us that, even if their names do not appear in connection with a Shakespearean production, there is a strong likelihood that it will earn money for its producer, especially if it is bruited about that the production strikes some new or novel note in the interpretation of the old bard.

## TWENTY-FIVE YEARS AGO

Inez McCusker appeared at Keith's Union Square Theatre, New York.

Marie Millard, daughter of Harrison Millard, appeared in "The Sphinx."

"McSorley's Courtship," with William H. Macart, was presented at Boston.

Henry Irving was knighted by Queen Victoria.

W. D. Mann became business manager for Evans and Hoey.

# CANDIDATES AND PLATFORMS IN EQUITY ELECTION, JUNE 4

REGULAR TICKET — INDEPENDENT TICKET

FOR PRESIDENT
John Emerson — Wilton Lackaye

FOR VICE-PRESIDENT
Ethel Barrymore — Bertun Churchill

FOR CORRESPONDING SECRETARY
Grant Stewart — Edwin Mordant

FOR TREASURER
Richard A. Purdy — Richard A. Purdy

FOR THE COUNCIL

REGULAR TICKET: Edmund Breese, Bruce McRae, Will C. Deming, De Witt C. Jennings, Elsie Ferguson, Otto Kruger, William Courtenay, Grant Mitchell, Ralph Morgan, Marjorie Rambeau, Ernest Truex, Behlin Gayer.

INDEPENDENT TICKET: Constance Farber, Richard Bennett, Harrison Brockbank, Fred Burt, Elsie Ferguson, Frank Merlin, William Courtenay, Ralph Whitehead, Charles Cherry, Marjorie Rambeau, H. B. Warner, Mona Kingsley.

## REGULAR PLATFORM

JOHN EMERSON SAYS:

"My platform is very simple. I stand squarely upon the achievements of the present administration. The strike, of course, was won by the self-sacrificing help of every loyal member of the Association, but it was successfully engineered and directed by the present officials, under the extraordinarily capable leadership of Frank Gillmore. Every candidate on our ticket unreservedly endorses the work of Frank Gillmore, whom the opposition forces have persistently attacked. They loudly proclaimed that they are not fighting Frank Gillmore, but their actions do not bear out their words.

"Since the strike, under the present administration, the Association has grown from 2,700 members to over 8,500, while the Chorus Equity has grown from 500 to nearly 3,000 members. A motion picture branch has just been established which promises to bring in from 2,000 to 4,000 members during the coming year and jurisdiction has just been secured over dramatic authors and composers, many of whom have already joined.

"During the same period, every manager in New York has been taught a wholesome respect for the organization until now the A. E. A. is recognized by every producing manager as the only representative organization of actors in America and one with which he has to deal.

"All these results have been brought about by sane, constructive, conservative methods, as opposed to the ultra radical and destructive methods which unfortunately caused the decline in power of the White Rats.

"It is my contention that the administration which has accomplished such extraordinary results for the A. E. A. during the past year is certainly better fitted to continue that work than a radical group of agitators, most of whom have had no experience whatsoever in the administration of the Association affairs."

## INDEPENDENT PLATFORM

WILTON LACKAYE SAYS:

"I stand upon a simple and democratic platform. If I am elected, I shall stand upon and enforce, as far as lies within my power as the president of the A. E. A., the following principles:

"1. The protection of the individual actor through the powers of the Association. No actor or actress, however small, shall be compelled to stand alone.

"The strike of last year brought the recognition of this organization and instituted the principle of collective bargaining between manager and actor. That principle, logically carried out and enforced (as it will be under my administration) means that not only shall the courageous actor be upheld in his adherence to the principles of our organization but the weak ones shall be restrained from abandoning, through pressure from any source, the fruits of our victory.

"2. I believe that there should be the utmost publicity of our doings, consistent with good government, and to that end I shall advocate a freer interchange of opinions between our members, the rank and file and our officials, by meetings regularly held.

"3. I believe that, with a view to the accumulation of a strong reserve fund, a period of economy in our financial administration should be instituted, so that there may be a proper relation between our receipts and expenditures for salaries and administrative expenses.

"4. I intend to make my administration a democratic administration, free from all bias, prejudice or favor to either the star or the unknown actor, based simply upon his or her membership in the Equity Association. And, to that end, I shall advocate the greatest freedom of action and the largest measure of justice between the actor and the manager."

## Answers to Queries

Jerry.—Georgie Price is between twenty and twenty-one years of age.

H. A.—"A Bowery Girl" was one of William A. Brady's productions.

L. O.—"Ninety in the Shade," starred Marie Cahill and Richard Carle.

L. B.—D. D. Withers died about twenty-nine years ago.

T. D. S.—Bert Erroll is a brother of Leon Erroll. Yes, he is an Englishman.

O. E.—Frank Hurst is married. His wife is known as "Happy" Hurst.

E. W. O.—Bob O'Donnell is no longer managing Proctor's 125th Street.

I. B. D.—"Candida" and "You Never Can Tell" were originally presented in America by Arnold Daly.

Y. E.—"Miss 1917" was presented at the Century Theatre. Charles King and Elizabeth Brice were featured in it.

H. D.—Yes, Valerie Bergere has appeared on the legitimate stage. She was in David Belasco's production of "Madame Butterfly," in the role of Cho Cho San.

L. B. S.—John Galsworthy wrote "The Fugitive." Emily Stevens starred in the production, at the 39th Street Theatre, on March 19, 1917.

C. S. D.—"Mme. Sans Gene" was a play produced in Albany about twenty-six years ago. Katherine Kidder, August Cook, Harold Russell, James K. Hackett and Marie Shotwell appeared in the cast.

N. C. L.—"Buddies" opened at the Selwyn Theatre, where it is still playing, on October 27, 1919. George V. Hobart is the author and the music is by B. C. Hilliam.

T. E.—Yvette Rugel appeared with Johnny Dooley in vaudeville before she did her single. She was in George White's "Scandals of 1919." She is married to Johnny Dooley.

Dick.—"Paul Jones" was an opera. The time you mention, it was produced as a revival at the Union Square Theatre by Agnes Huntington. That was twenty-eight years ago.

G. L. J.—The Lights Club is in Freeport, Long Island. Address a letter to him there and it will most likely reach him. The other is a member of the Friars.

H. D.—There have been a few during the past few years. Tom Rooney managed the Hamilton, then Bill Rainor, followed by Jack Leroux, and now a Mr. Groth.

I. N. V.—There were two films released by the name of "The Squaw Man." One was last year, with William S. Hart in the featured role. The other was in 1914, with Dustin Farnum and was produced by the Jesse L. Lasky Feature Play Company.

J. H.—"The Lost Leader" was produced by William Harris. Frank Conroy, Robert T. Haines, J. M. Kerrigan, Mae Melvin, Joseph McCauley, Edward O'Connor, Hugh Huntley, Frank Compton, Ruth Boyd, Rupert Lumley, John Ahearn and Theodore A. Ducet were in the cast. The play was not very successful.

P. F. A.—It was Arthur Anderson who was with Carlos Sebastian in vaudeville when the latter presented the act called "Bubbleland." He was part owner of the act. Sebastian is now doing a new act called "Confetti" and Anderson is appearing in a different act called "Toys." Neither has any connection with the other.

# MELODY LANE

## REMICK FILES SUIT AGAINST FRED FISHER

**Claims "Dardanella" Lyric Was Written by Alfred Bryan While Under Exclusive Contract to Remick Co.**

Jerome H. Remick & Co., through its attorney, Leon Laski, has instituted a suit at law against Fred Fisher Inc., Fred Fisher and Alfred Bryan, in which it asks for an injunction restraining the defendants from printing, publishing or selling the composition "Dardanella," an order, directing the defendants to assign and transfer to the Remick company the right, title or interest in or to the lyrics, for an accounting of the profits from the sale of the number, its mechanical reproductions and for damages.

The Remick company in its complaint alleges that the lyric of the number "Dardanella," which is published by the Fisher concern, was written by Alfred Bryan, a songwriter, who at the time he wrote it was under exclusive contract to the Remick house.

The complaint further alleges upon information and belief that the defendant Fred Fisher and the defendant corporation, well knowing and recognizing the special, unique and extraordinary talents and ability of the defendant Bryan as an author of lyrics and realizing the great value to any person, firm or corporation and particularly to the plaintiff, of the exclusive right to publish the composition of said Bryan and with full knowledge of the existence of said agreement, did induce Bryan to secretly compose and write the lyrics.

The complaint also alleges that the defendant corporation registered for copyright and afterwards offered for sale published copies of the composition called "Dardanella" with the name of Fred Fisher as writer of the lyrics, but in reality the words were written by the defendant Bryan.

It is further alleged in the complaint that it is believed that the defendant corporation has earned and realized from the sale of the published copies of "Dardanella" and the mechanical instrument reproduction earnings upwards of $100,000.

"Dardanella" was the sensational hit of last season and enjoys the distinction of being the subject of more law suits than any hit of the past ten years. It was composed by Johnny Black and Felix Bernard and was turned down by a half dozen publishers before it was accepted by the Fisher house. Bernard sold out his interest in the number for $100, but shortly afterwards commenced a legal action claiming that he has been misled as to value of his composition. Black shortly afterwards also instituted action, alleging that he also had been induced to sell out his royalty interest in the number for a fraction of its real value. Joe Mittenthal, formerly manager for the McCarthy & Fisher house, which issued the number, conducted the business transactions in buying out the writers' interest in the number, left the Fisher concern a few months ago, and he has also filed suit.

### BILLY TRAVIS WITH FORSTER

Billy Travis, formerly a pianist with the Gilbert & Friedland Inc. music house, has joined the New York office staff of Forster, the Chicago publisher.

### WEINSCHENKER WITH HARRIS

Victor Weinschenker, who has been connected with a number of the big publishing houses, has joined the professional department of Chas. K. Harris.

### ROCCO VOCCO IN HOSPITAL

Rocco Vocco, manager of the Chicago office of Leo Feist Inc., is in the hospital recovering from an operation for appendicitus. He is reported to have passed the crisis and is now well on the way to complete recovery.

### MUSIC MEN WANT THE MONEY

With business among the music publishers at the lowest mark registered in many months members of the Society of Composers, Authors and Publishers are looking with longing eyes at the constantly increasing fortune in the treasury of the organization and wondering when a distribution of its enormous earnings is to be made.

At present the actual cash and securities owned by the society amounts to over $150,000, all of which has been collected from restaurants, motion picture theatres, dance halls and other resorts where music is performed for profit.

The holdings of the society are increasing at the rate of several thousands of dollars weekly, and the members of the organization are looking forward to the time when it will collect as its founders predicted, a million dollars a year. The questions among publishers and writers, however, is how and when this rapidly increasing fortune is to be divided and with music sales dwindling, the members are talking about the big bank balance with far more frequency than in the busy season.

A number of the society's members have stated that some immediate distribution of the funds should be made, not only for the benefit of the members but as a stimulant in adding new members to the organization.

### LAMBERT AND BALL RETURN

Ernest R. Ball and Maude Lambert returned in triumph from their country-wide vaudeville tour, recently and re-appeared in a blaze of glory at the Bronx Royal. Their trip covered a period of eight months, during which the clever duo appeared in every house over the Orpheum circuit, and brought back with them sheaves of the most laudatory press notices as well as the echoes of the tumultuous applause which invariably greeted their appearances everywhere. The big, outstanding song hit of their act is "Let the Rest of the World Go By," which is now the biggest popular ballad success of the country and going stronger all the time. It is a positive clean-up for its publishers, M. Witmark & Sons. As sung by its composer and his partner as a duet, it goes over with explosive success. Another song that remains as big a winner as ever in this act is "Dear Little Boy of Mine," so tenderly and effectively sung by Miss Lambert.

### STERN GETS WORLD RIGHTS

Henry R. Stern, representative of Arthur Richman, author of "Not So Long Ago," the comedy success now at the Booth Theatre, has arranged for the world rights of the piece. Three road companies will present the piece next season and it will be produced in England, France and Germany. A new comedy drama by the same writer is under way.

### LAW SUITS GET INTO SONG

Fred Fisher, who as head of the Fred Fisher Inc. music house, has been sued numerous times in the past few weeks in connection with his song and instrumental hit "Dardanella," has put the legal actions into song and has released a new number called "Everybody's Suing Me Now." Fisher wrote both words and music of the song.

### CHICAGO PUBLISHER IN NEW YORK

F. J. A. Forster, the Chicago publisher, is expected in New York next week, where it is reported he is to put into operation a number of plans for the exploitation of the Forster songs. Abe Olman, professional manager of the house is coming with him.

### COHEN BACK FROM COAST

Chester Cohen, of the Leo Feist Inc. Chicago office, returned to his duties this week after a three weeks' absence in San Francisco, where he was called to settle the estate of his deceased father.

## DREYFUS BROS. GET CHAPPELL AGENCY

**Take Over American Business of Big English House, Which Will be Handled Under Name of Chappell-Harms, Inc.**

Max and Louis Dreyfus, heads of the well-known music publishing house of T. B. Harms Co., put over one of the most important business deals of recent times when they completed arrangements whereby on July 1 they will take over the American business of the English firm of Chappell & Co., Ltd.

A new corporation called Chappell-Harms Inc. has been formed for the purpose of promoting the interest of the Chappell catalogue. The Chappell offices in New York are not to be closed but are to continue and the business conducted along the same lines as in the past, with the same staff.

Another result of the deal is that Chappell & Co. will promote the interests of the Harms catalogue in England and the colonies, including Australia. The Chappells have branch offices in Melbourne and Sydney. For years the Harms business in England has been handled by Francis, Day & Hunter, and the Harms company when it took over the Francis, Day & Hunter branch in the United States a number of years ago has been known throughout the trade as T. B. Harms & Francis Day & Hunter.

Walter Eastman, manager of the Chappell & Co. United States branch, plans to return to England early in September, where it is said he is to assume an important position in the home office of the firm.

### PLAZA TO SUE FOR SONGS

The Plaza Music Co., a jobbing house which is the largest creditor of the music firm of Gilbert & Friedland Inc., are planning to start reclamation proceedings to secure a number of the songs now held by the receiver of the bankrupt firm. The Plaza Co. claims to hold assignments of the copyrights on the various numbers, given as security for money advanced the firm.

If the Plaza Co. gets the songs they will doubtless be turned over to one of the big houses for exploitation purposes as one or two in particular are of admitted value. Some satisfactory arrangement as to royalty is to be made with the writers.

### "DARDANELLA" CASE POSTPONED

The argument on the motion to make Felix Bernard's temporary injunction restraining Fred Fisher Inc. from disposing of the proceeds of the song "Dardanella," permanent, scheduled to be heard in the Supreme Court last Friday morning was adjourned and the matter will probably be heard some time this week.

Bernard through his attorneys H. J. and F. E. Goldsmith is suing for an accounting of royalties and estimates that the number sold one and a half million copies and that the royalties received from the mechanical instrument concerns amount to $60,000.

Nathan Burkan has been retained by Fred Fisher Inc. to represent the publishing house in its various suits.

### WITMARKS HAVE CLEVER NOVELTY

The Broadway crowds that filled the Palace all week are still talking about that clever tuneful song that went over so big in the "Putting It Over" act. The song in question is "If an Apple Tempted Adam, Oh, What a Peach Could Do to Me," published by M. Witmark & Sons. It was splendidly and snappily sung by clever Connie O'Donnell who, in the art of "putting it over," proved quite incomparable.

### WILLIAMS RETURNS TO FRISCO

Harry Williams, the songwriter, who was one of the witnesses in the "Tipperary" song infringement case returned last week to San Francisco. Williams came on to New York to clear up the story that he had anything to do with the writing of the war song hit.

It cost Bert Feldman, the London publisher, over a thousand dollars to bring Williams and his wife on from the coast, while Feldman was obliged to make the trip from London.

### REGISTRY BUREAU GROWING

The Registry Bureau of the Music Publishers' Protective Association is making rapid progress in its work of song title protection and is now completing arrangements whereby its rulings are to be recognized by all the big phonograph and roll cutting companies. It is believed that before the year is out the registry bureau will be so strongly established that its certificate of registration will be accepted throughout the entire country.

### EDDIE CANTOR TO STAR

Eddie Cantor, who goes in the "Midnight Follies" on the New Amsterdam Theatre Roof on Monday night, will next season be starred by F. Ziegfeld, who is having a play written for him.

James Montgomery, Harry Tierney and Joe McCarthy, writers of "Irene," have been commissioned to write the piece which will be presented early next season.

### CREDITORS' MEETING CALLED

A meeting of creditors of Gilbert & Friedland Inc. has been called for tonight (Wednesday) at the offices of the Pioneer Engraving Co., No. 348 West 38th street. The call was sent out by the Pioneer Engraving o. and the Atlas Press, two of the petitioning creditors. The announcement states that some important matters are to be discussed.

### HERBERT TO HAVE THEATER

Victor Herbert, it is reported, is to have a Broadway theatre of his own where Herbert musical pieces new and old can be presented.

### CANADIAN OFFICE TO CLOSE

Chappell & Co. are to close their Canadian office this month. The branch, one of the smaller ones of the firm, was opened several years ago.

### EDDIE LEWIS IN NEW YORK

Eddie Lewis, manager of the Chicago office of Harry Von Tilzer, is expected in New York this week and during the summer months will make his headquarters in the local professional department.

### CRITERION CO. TO PUBLISH

The Criterion Publishers are going to open a music publishing plant in Oklahoma City, Okla. According to their announcement they are going to publish "songs with a kick."

### MAX SILVER TO PUBLISH

Max Silver, formerly business manager of the Gilbert & Friedland Inc. music house is contemplating entering the publishing field and is looking around for suitable offices.

### BORNSTEIN BACK FROM ROAD

Ben Bornstein, of the Harry Von Tilzer house, returned last week from a short western trip. He will divide his time between the business and professional departments of the business until fall.

### ED. LITTLE COMING EAST

Edward Little, manager of the sheet music department of Sherman, Clay & Co., is on his way east and expects to remain in New York during the greater part of June.

**Sabini** and **Goodwin** split their act last week.

**Charles Purcell** will return to vaudeville shortly.

**Frank Fogarty** is ill in the Brooklyn Hospital.

**Mary Eaton** has been engaged for the new "Follies."

**John Steel** has been engaged for the new Ziegfeld Follies.

**Jimmy Templeton** is ill with smallpox in Shreveport, Pa.

**Valli Valli** will sail for England on June 29 on the Adriatic.

**Walter Hast** left New York for California on Saturday.

**Fred Fleck** is managing Al Wood's Theatre in Atlantic City.

**J. Royer West** and **Ida Van Siclen** will do a new act shortly.

**Earl House** will succeed **Saxon King** in "Shavings" next week.

**George Gaul** has signed a long term contract with Earl Carroll.

**T. Roy Barnes** has been signed to make five-reel Christie comedies.

**Demarest** and **Collette** have been reinstated on the Keith time.

**Harry Fox** has cancelled his vaudeville route, of about ten weeks.

**George Bentley** and **Frank Parrish** have opened an office in Detroit.

**Charles Winninger** has been engaged for the new Ziegfeld "Follies."

**Dorothy Follis** and **John Park** have been engaged for "Honeydew."

**Lydia Barry** has been signed for "Buzzin' Around" by Will Morrisey.

**Edna Goodrich** has returned to New York after an eight month's tour.

**The Broadway Five Jazz Band** opened at Healy's Balconnades last week.

**Charles Brown**, of "Shavings," is sailing for England on board the Finland.

**Eugene McGregor** has been added to the staff of the **Chamberlin Brown** office.

**Marie Nordstrom** will be seen in "The Hope Chest," a new play, next season.

**Elsie Ferguson** will sail from San Francisco on June 3 for Japan and China.

**Al Raymond** substituted for **Marino** and **Maley** at Proctor's, Newark, last week.

**Cunningham** and **Clements** have been added to the cast of "Page Mr. Cupid."

**E. H. Sothern** and **Julia Marlowe** sailed for England on the Adriatic last Saturday.

**I. Robert Samuels**, of the Keith booking offices, is taking a month's vacation.

**Holbrook Blinn** has been engaged by William Harris to star in "Borderland."

**Arthur James** is arranging a vaudeville version of the musical show "Good Night Paul."

**Eddie Clark's** new play, "Call the Next Case," will be produced by **George M. Cohan.**

**M. S. Bentham** will be the exclusive representative for **Friedlander's** acts next season.

**Adele Ferguson**, of the "Folly Town" show, suffered the loss of her mother on Sunday.

# ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 29)

**Deane Bernard**, of **Bernard** and **Merritt**, was married to **Max Findler** in Chicago on May 17.

**Lew Price** and wife had a baby boy born into the family in Philadelphia on May 27.

**Pat Woods** will take care of **Eddie Darling's** books while the latter is in Europe.

**Henry Hull**, now appearing in "39 East," has been given a five-year contract by the Shuberts.

**John E. McGowan** of "Mary," and **Eleanor Sinclair** of "Oui Madame" are to be married.

**Foster Ball** has been engaged for **Frank Bacon's** role in "Lightnin'" for a road company.

**Lillian Mills** has been re-engaged for two weeks at the Hotel Walton, Philadelphia.

**John** and **Winnie Hennings** have retired from vaudeville to await the coming of a new **Hennings.**

**Joe Chrystal** is back in town after several months' work for **Gus Sun** in the middle west.

**Kate Klinor**, of **Elinor** and **Williams**, will play the lead in a new big act, "Bleaty, Bleaty."

The **Carola Trio** closed last week, and **Jules** and **Bob Fisher** will do a double in the near future.

**Hattie Barlow**, formerly of **Barlow** and **Hertz**, has left **Elizabeth Mayne** and is doing a single.

**Jack Edwards**, who has been doing a single, is rehearsing a new double with a girl partner.

**Bryant** and **Stewart** opened on May 31 for a tour of the Loew time, booked by Abe Feinberg.

**Dixie Compton** was thrown from an automobile last week and sustained a fracture of her left leg.

**Annette Kellermann** has refused an offer from **R. H. Burnside** for a Summer season at the Hippodrome.

The **Louisville Five** has been engaged for a new twenty-people act, featuring **Gardiner** and **James.**

**Walter Brooks**, who has been working in Wall Street for the past year, is to return to the show business.

The **Cansinos**, who closed with "The Girl from Home," will be seen in vaudeville in their own act.

**Russ Whytal** has been engaged by Wagenhals and Kemper for their new Avery Hopwood play.

**Georgia O'Ramey** and **William Kent** are doing a two-act for Sunday concerts and may do it in vaudeville.

**Clara Barry Whitlege**, of the **Barry Sisters**, has retired from the stage. She was married a year ago.

**Hazel Rocco**, now with Lillian Bradley, spent a few days' vacation at Atlantic City and returned Tuesday.

**Nella Walker**, who retired from the stage a couple of years ago, will return to the legitimate stage shortly.

**Ross Gorman's** Jazzarimba Band opened at the "Bluebird" Cafe, Reaneck, N. J., last week for Harry Yerkes.

**William Flack** was taken to the Post-Graduate Hospital, New York, on **May 28**, suffering from kidney trouble.

**Henry Lazell** has been engaged by Jacobs and Jermon to do specialties with one of their shows next season.

**Justina Wayne** has been engaged to head the stock company at the Strand Theatre, Hoboken, this Summer.

**Bob Staedele**, electrician of the Casino, Brooklyn, became a Shriner last Wednesday at Kismet Temple, Brooklyn.

**Jimmy O'Neill**, of the Pantages office, is to marry **Hazel Kirks**, appearing with **Jimmy Casson** on the Pan time.

**Beth Young**, recently with **Marie Dressler's** company, has purchased a home at 357 East Forty-sixth street.

**Arline Chase** and **Gordon Kyle** have been married for the past two weeks, but kept the fact secret. Both are in "The Night Boat."

**Peggy Moran**, who headed "Peggy Moran's Tomboys" in vaudeville, joined the cast of "Page Mr. Cupid" last week.

The **Dunn Sisters** have been placed by Harry Walker with the "Models of the Surf" and opened at Syracuse last Monday.

**Floy Murray**, ingenue with **William Courtney** in "Civilian Clothes," has signed a five-year contract to star in Alert Pictures.

**Mel Mamm** and **Bob Harrington** have charge of the newly opened picture department of the New York Theatrical Exchange.

**Arthur Richman** has completed the London adaptation of his play, "Not So Long Ago," and will sail for London shortly.

**Tom Burke** will make his debut at the Hippodrome in a series of fifty concerts under direction of **William Morris** on October 3.

**Mabel Cameron**, **Allen Devitt** and **Carol Glucas** will spend their vacation in Bermuda, returning in the Fall to resume their route.

**Geoffrey Stein**, **Mina Gale Haynes**, **Lillian Tucker**, **Aurial Lee** and **Hubert Druce** have been engaged for "Jimmie, Alias James."

**Joe Lee**, formerly with **Kitty Gordon** in vaudeville and at present a member of the "Passing Show of 1919," will sail for England shortly.

**Thomas W. Riley** sailed for London last week to arrange for the production of "The Rainbow Girl" with **Billy B. Van** in his original role.

**Ruth Jackson**, with Mack Sennet for some time, was engaged last week by John Roberts for the Formost Motion Picture productions.

**Grace Valentine** is to have the leading role in "The Cave Girl," a new Comstock and Gest production, by special arrangement with **Oliver Morosco.**

**Shaun Glenville**, the English comedian, and his wife, **Dorothy Ward**, have cancelled their engagement with the **Shuberts** and returned to England.

**John E. Young** has written the book and lyrics and **Eugene Salzer** is writing the music for a new musical comedy to be produced next season.

**Fred L. Tilden**, **Leonard Willey** and **Alice Owens** have been engaged to support **Holbrook Blinn** in "Borderland," to be staged by **Lester Lonergan.**

**Alice Hegeman**, **Ethel Sinclair** and **Allen Kearns** have introduced a new sketch in "What's in a Name," entitled "An Afternoon in an Employment Office."

**Princess Valdeo**, who formerly sang with the Chicago Grand Opera Company, has been booked by Lillian Bradley at the Blackstone Hotel, Atlantic City.

**Bert Savoy**, of **Savoy** and **Brennan**, expects to be married in August to **Hazel Royden**, a non-professional. In the meantime, he expects to get a divorce.

**Carter** and **Buddy**, **Mann** and **Fletcher**, **Helen Miller** and Stevens Scotch Revue have been booked over the **Loew** time by **Ed Smith**, of the **Mark Levy** office.

**Ella Vickers**, **Dot Vernon** and **Edith Shafer**, all members of the Star and Garter Company, are visiting at the country home of the latter's parents in Monticello, Ind.

**Franklin Fox**, known as "Foxey, the man the band can't beat," has been signed as soloist with the 168th Infantry Band, now en tour.

**Lillian Roth**, who is playing in "Shavings" at the Knickerbocker, was injured slightly by an automobile last week, and her place taken by **Gladys Rice**, her understudy.

**Wingfield "Winkie" Dowling** and **Jean Lands** have completed a four months' contract with the Good Seal Film Co., and are being featured in a new girl act, "The Whirl of Pleasure."

**Arthur Byron** and **Benjamin H. Marshall**, who recently formed a play-producing partnership, are planning a new comedy production for next season in which **Byron** is to be starred.

**Ray Miller's** Black and White Melody Boys, now in Ed Wynn's Carnival, have signed to appear at La Grand Breogne, Paris, at the close of the show here. They will stay in Europe for several months.

**Lew Talbot**, owner of the "Lid Lifters," recovered his dog Bessie last week. It was stolen from him while his show was playing Hoboken last Winter. The police found the dog in a baker shop in that city.

**Max Weilly** and **Mellisa Ten Eyck**, the featured dancing team at the **Palais Royal**, will sail for France on **June 1**, booked for the "Follies Bergere" for four months by the Wirth-Blumenfeld Company.

**Anna Lloyd**, former musical comedy actress, who is suing her husband, **Harold Walton**, a broker, for absolute divorce, has been granted $1,000 a month alimony and $5,000 counsel fees pending a decision of the case.

**De Wolf Hopper**, **Fred Stone**, **Ed Wynn**, **Jack Hazzard**, **Wilton Lackaye**, **Tom Wise**, **Robert Edeson**, **Clifton Crawford**, **Frank Bacon**, **Ernest Torrence**, **Richard Bennett**, **Bruce McRae** and **Herbert Watrous** auctioned seats for the Lambs' Gambol at the Hippodrome Tuesday afternoon.

**Richard Walton Tully** has gone to San Francisco to attend the opening there on June 6 of "Keep Her Smiling," after which he will go to his ranch at Sierra Madre to inspect his stud of Arabian horses. He also plans to complete a play upon which he has been working for more than a year.

**Walter Boschell**, **Mignon**, **Lane** and **Plant**, **Georgie Price**, **Dickinson** and **Deagon**, **Miller** and **Mack**, **McFarland Sisters**, **Gardiner Trio**, **Olga Cook**, **Georgia O'Ramey** and **William Kent**, **Leon Hoffman**, **James Barton** and **Lyons** and **Arthur**, constituted the bill at The Century last Sunday night.

**Gertrude O'Connor**, formerly with the **Edmund Hayes** burlesque show, has been engaged by **Joseph Gates** to play **Ella Abbotte**, an eccentric comedy part in his "Take It from Me" company, next season. **Miss Connor** created the part of **Mrs. Bozo**, an eccentric comedy role, which gained her a big reputation in burlesque.

(*Continued on Page 29*)

# I DON'T HA
# TO GO TO

## (I'm In Heaven When I'm

**Here is the most original "Kid" song written in years. Read the ly a
of giving the tired public a son wit**

### 1st VERSE

Naughty little lad, acting mighty bad,
Wouldn't do his lessons as he should.
Teacher shook her head, looked at him and said:
"You'll be sorry if you don't be good,
You'll never go to Heaven when you die."
Then the lad made this reply:

CHOR

"I don't have to die to go to ven—
There's a Heaven here on I lov
Where I can hear the voice n ang
Just as sweet as any angel bove.
Her throne is just a plain o cking
Where she holds me safe f harm,
So I don't have to die to go Heave
I'm in Heaven when I'm y mot

We are grateful to HOWARD JOHNSON, CLIFF HES nd M

DETROIT
213 Woodward Ave.

CINCINNATI
710 Lyric Theatre Bldg.

KANSAS CITY
Gayety Theatre Building

LOS ANGELES
302 Savoy Theatre Bldg.

BUFFALO
485 Main Street

PITTSBURGH
Alhambra Bldg.

BOSTON
181 Tremont Street

LEO FE S
711 Seventh Av

# AVE TO DIE
# O HEAVEN
## 'm In My Mother's Arms)

e ly and we feel sure you'll congratulate us on having writers capable
son with a real, new heart interest

HOR

o go to ven—
re on I love,
voice n angel,
angel bove.
lain ocking chair,
safe fr harm,
e to go Heaven,
I'm i y mother's arms."

### 2nd VERSE

While she gazed at him teacher's eyes grew dim,
Mem'ry painted dreams of long ago,
Of the time when she sat on mother's knee,
Listening to a song so sweet and low.
"You've learned your lesson," teacher softly sighed.
Once again the lad replied:

HES nd MILTON AGER for handing us this new hit song

E ST, Inc.
Av New York

MINNEAPOLIS
216 Pantages Bldg.

SEATTLE
301 Chickering Hall

PHILADELPHIA
Globe Theatre Bldg.

NEW ORLEANS
115 University Place

ST. LOUIS
Calumet Building

TORONTO
193 Yonge Street

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

# LACKAYE AND EMERSON DEBATE BEFORE 1,000 PLAYERS

(Continued from Page 3)

Citing another instance when the Emerson forces had sought to undermine his platform with "their dirty, underhanded methods," Lackaye said that on several occasions Emerson supporters had approached Mona Kingsley, a nominee for the Council on the Independent ticket, and had offered her a like office should she resign and come over to their camp.

"When she refused," he said, "they even went so far as to call upon her father, who was ill at the time, and threatened that, if he did not bring his influence to bear in the matter, they would see to it that the door of every manager's office would, hereafter, be closed to his daughter."

Continuing to attack his opponents political methods, Lackaye stated that his own nomination as vice-president on the regular ticket was nothing more than another "Tammany Hall" political trick.

"They nominated me," he added, "without even asking me if I would run on their ticket. Now, they have roped Ethel Barrymore into their clique and placed her name with that of Emerson. By so doing they hope to slide the latter into office on the shoulders of Miss Barrymore.

"Miss Barrymore was only nominated on their ticket after four others had refused to run on the Emerson platform. I saw through their cheap trick and refused. They then asked John Cope to accept the nomination. He refused. Grant Mitchell was the next in line. He refused. Why? For reasons best known to himself. It was then that they remembered the power behind the name of Ethel Barrymore."

Lackaye then paused and facing his opponent, characterized him as the "invisible power and the hidden hand" behind the present administration, declaring that Emerson, now that he held the reins of the Association, was also planning to run the next administration, if something was not done to stop him.

Then, pointing to Francis Wilson, Lackaye lauded him, stating that if Wilson had only cared to run again for the presidency, he would have been elected without one dissenting vote. In concluding his praise of the present executive, Lackaye asserted that, in the last month of Wilson's administration, he was not even asked to show himself upon the stage at the recent Equity benefit, which the speaker contended was run by the Emerson clique for furthering the interests of their own platform.

"They didn't ask me to appear," he said, "until two days before the date of the performance. I understand they thought it would be too raw to leave me out altogether. However, it wouldn't have been half as raw as the deal they gave our president, Mr. Wilson."

### Attacks Administration

Lackaye then attacked the present arbitration board, declaring that, as soon as Francis Wilson turned his back upon the organization for a few weeks' rest in Palm Beach, the invisible government and the hidden hand "got together" and began to function. This time they organized what they called a committee upon committees, and from this, the present arbitration committee had its growth, he said.

The arbitration committee, he continued, is made up of John Emerson, Frank Gilmore and Earle Booth. Gillmore, the speaker then described as "a pleasant, suave gentleman, not too fond of a quarrel."

Lackaye then devoted some time to explaining what he had done for Equity.

"For the past thirty years," he said, "I have been an Equity Association of one. I have not joined Equity; it has moved up to me. During all these years, I have insisted that managers keep their written or spoken word. I defy any manager in America to point out one occasion when I have broken a contract, even though I got the worst of it. That is Equity.

"Where has Emerson been all these years? Where was Emerson when I publicly advocated the organization of the present Equity in 1914? He was then stage manager for Charles Frohman, fixing actors' salaries and empowered to hire or fire those that he wished.

"Where was Emerson several years later when I came forward and openly argued that the actor should join the American Federation of Labor? He was probably writing his famous motion picture serial, 'The Hidden Hand.'"

Emerson, he further stated, did not make his appearance until the time of the strike, when he came forward and began grooming himself for the presidency of Equity.

"During one of the mass meetings at the Lexington," Lackaye said, "Emerson made his first public appearance and eulogized George M. Cohan, the Fido, the manager and the man who stood ready to spend $100,000 to wreck Equity."

Hinging the names of Emerson and Booth, Lackaye then directed the full force of his attack upon the latter.

"Who is this man, Booth?" Lackaye asked. "Where did he come from? I don't know. Where is he going? That is up to you.

"Before Booth went to France he was refused admission into the Actors' Equity Association because it was discovered that he had only been six months an actor. When he returned, he successfully negotiated a contract with this association by which he receives a salary of $100 a week and a percentage of all benefits.

"The devotion of Ethel Barrymore, the loyalty of Marjorie Rambeau, the beauty of Elsie Ferguson, the golden voice of Nance O'Neil, the genius of Hassard Short, the work of all of you, handed over to this man Booth two and one-half per cent of the last benefit.

"I say two and one-half per cent because that is the amount I was informed of at the last meeting. But, I am afraid it was more."

### Emerson Wanted to Know

Here Emerson jumped to his feet and demanded of Lackaye "why are you afraid more?"

Lackaye answered that he had been informed by a newspaper man, who has a leak of his own into Equity, that the amount was more, considerably more.

Booth's rake-off Lackaye then characterized as "rank graft."

Lackaye then went on to say that the "Emerson-Booth" crowd had been careful to choose nominees for the council who would be away from New York during the coming years.

"Ethel Barrymore," he said, "is going to Europe, Elsie Ferguson to the Orient and Marjorie Rambeau will be on the road. While they are away, however, Emerson and Booth will be here to continue their running of the association."

Returning to the Emerson-Gillmore-Booth arbitration committee, Lackaye outlined the results of the trio's work, declaring that they had given in to the Shuberts in the Winter Garden controversy and allowed the latter to continue their practice of giving nine, ten and eleven performances a week in violation of the basic contract.

The outcome of the committee's incompetent negotiations with the Shuberts, Lackaye asserted, has resulted in the barring of all Chorus Equity girls from the Winter Garden shows. He then charged that the committee has forced actors to attend arbitrary sessions in the offices of managers, thus subjecting them to the gaze of numerous other producers passing in and out and resulting in the latter "mugging" them and later placing them on their black list.

Continuing his charges against the committee, Lackaye cited several instances when they had favored the managers' side of the fence, these being when they allowed two Sunday performances of "Abraham Lincoln," for which, he claimed, they allowed the actors to go without pay, and when they "balled-up" the "Sinbad" case in Chicago, by allowing the Shuberts to bring the matter to arbitration, thus losing $1,000 for the performers.

Lackaye then swung his attack upon the proposed merger of the Chorus Equity with the parent body, pointing to the fact that such a merger would result in the Chorus people losing five points of their basic contract which now affords them benefits not enjoyed by members of the Equity proper.

This merger he diagnosed as a political trick by which the invisible government hopes to get all the organizations under one head, thus making it an easy matter for the managers to some day smash the whole structure.

The last ten minutes of his address was given over to assailing the alleged underhanded methods used by his opponents to hinder the furtherance of his platform.

The Emerson forces, he declared, have spent thousands of dollars in propaganda, charging the Lackaye platform with the issuance of a "fake" ballot.

"They have just sent out a ballot exactly like ous and, with it, a circular from Grant Stewart containing this sentence: 'If you have already sent in a ballot for the Lackaye ticket and wish to nullify it, send in at once the enclosed ballot for the regular ticket to Grant Stewart.'"

"By this the Emerson crowd are inviting you to commit a felony.

"If any actor sends in two ballots, neither can be counted, any more than would be the case in a State election, where a voter appears twice at a polling place."

### Gets Applause at Close

Thus Lackaye finished an hour of mud slinging and took his seat amid a burst of applause from his supporters.

However, when Emerson then took the floor, he was greeted by an ovation that completely out-did that accorded his opponent.

Before beginning his address proper, Emerson stated that the Hearst newspapers had taken a hand in Equity politics, and, in the last few issues, had come out strong for the Lackaye platform. This, Emerson seemed to consider as a huge joke, and, judging from the laughter of those in the audience, a large portion of the gathering was of the same opinion.

When seen later, it was stated by a member of the Emerson Committee that Hearst's sudden interest in the affairs of Equity resulted from a recent row of several Hearst newspaper men with the Lambs Club, in which the Hearst men are said to have got the worst of it, the club having barred its doors to representatives of any Hearst publication. Because the Lambs Club is strong for the Emerson platform, the Hearst men are said to have taken this means to get even.

A detailed report of the Emerson address, read by him from the platform, follows:

"I sincerely hope," Emerson said, "that in all this turmoil we may none of us lose our sense of humor or sense of proportion. I cannot escape the conviction that the tumult which has been stirred up within our ranks during the past few weeks is a *terrific ado about nothing—a tempest in a teapot.*

"The criticisms that Mr. Lackaye has offered of the administration are nothing new. They have been bandied about from mouth to mouth during the past several weeks.

"Many of them are entirely false, based upon nothing but silly, unfounded rumor; certain others are based on Mr. Lackaye's appalling ignorance of the workings of the organization; *a very few have a slight* foundation in fact. I shall take them up one by one before my hour is gone and answer them one by one.

"But before taking them up, I must call your attention to a few plain facts, for it seems to me that the time has arrived in this so-called campaign when we should get away from all oratorical buncombe and flapdoodle and come down to brass tacks.

"As I see it, there is one issue involved in this election, and only one. It is this: 'Do you want your association to continue to be run on the solid, sane, conservative plan which has brought it success in the past—or do you want to run about after strange gods of malcontent and agitation, and put at the head of your organization an utterly untried man, in the vague hope that he may do better, but with the chances, in the nature of things, a hundred to one that he will do worse.

"Of one thing you may be absolutely sure, whoever is elected, whatever your administration is, it will make mistakes. If you expect a perfect administration, absolutely free and immune from all mistake, then don't vote for our ticket, because I can assure you beforehand that we can give you nothing of the sort.

"If Mr. Lackaye can hold out to you the promise of a mistakeless administration, and you have any reason to think that he knows what he's talking about, then for heaven's sake vote for him and his ticket, for he has certainly discovered the key to the millenium of which we common mortals have no knowledge.

"Running this organization, my dear friends, is no easy job; as your executives and your council will readily testify, and, while criticizing the work of others is just about the easiest thing in the world to do, it is a vastly different thing to get in and do it any better or half as well yourself.

"The elective offices of this association are all voluntary—nobody gets a cent for holding them, and as is always the case in an association of this kind, the daily grind—the grilling, routing work—inevitably devolves upon a few faithful truck horses,—while the rest of the organization is divided into two classes.

"The first class comprises the great majority. God love their souls, who stand willing and anxious at all times to do anything and everything they are asked to do, for the good of the cause, and are ready to give you a slap on the back and say: 'Go to it, old son, do your best and we're with you to the end. I say 'God love them all.'!

"The second class comprises the puny, carping, fault-finding minority, who are sure the association is going to the damnation bow-wows, because some friend told them that he saw a man whose wife's sister had a cousin whose first husband was kept waiting in Frank Gillmore's outer office for five whole minutes. Just think of such an outrage, whew!

"I suppose you may wonder in this case why I take such an active part in the work of the association. I sometimes have wondered myself, particularly during the last three weeks, when my chief reward has been mud slinging, villification, slander and abuse,—and for what? Because I have been trying in my own simple way to get rid of a little bit of the selfishness that dominates us all, and do something, even though it be ever so little, for the good of the other fellow.

"I have absolutely nothing to gain from this association myself, as I happen, by good luck, I suppose, to be in a position where I personally don't need its help, but I do believe almost as a religion in the principles for which this association stands, and I do love the real, regular, honest-to-God people who are in it, and as long as those real, regular people want me to work for the association in any capacity whatsoever, I'm going to stick, and all the malcontents from Augusta, Me., to San Diego can't push me out.

### What They Complain of

"Now, let us consider for a moment what it is these ultra-critical gentlemen are complaining of in the work of the present administration.

"Let us first of all compare the two platforms on which we stand. The platform of the Regular ticket is briefly as follows:

"'We stand squarely upon the achievements of the present administration. The strike, of course, was won by the self-sacrificing help of every loyal member of the association, but it was successfully engineered and directed by the present officials, under the marvelously capable leadership of Frank Gillmore. Every candidate on our ticket unreservedly endorses the work of Frank Gillmore, whom the opposition forces have persistently attacked. They loudly proclaim that they are not fighting Frank Gillmore, but their actions do not bear out their words.'

"During the past year, under the present administration, the association has grown from 3,000 members to over 9,000, to be exact, 9,048 last Tuesday; while the Chorus Equity has grown from nothing to nearly 3,000 members, due chiefly to the efforts of the members and officials of the Actors' Equity Association under its present administration. A Motion Picture Branch has just been established, and already has some 400 members, and promises to bring in from 3,000 to 4,000 during the coming year. Jurisdiction has also just been secured over dramatic authors and composers, and they have already begun to come in.

"Now, in regard to finances. One year ago at the Annual Meeting, your treasurer, Mr. Purdy, announced to the members that we had a total in our treasury of $14,500, and this statement was received with great applause. During the past year, of course, the extraordinary and unusual expenses have been very great, including about $12,000 spent on the Chorus Equity in getting it to its present strong position; an entire new building has been furnished and equipped for our offices; nearly $6,000 was spent on extraordinary legal fees on account of the strike; $30,000 given out as help and aid to actors during the strike, of which only about $4,000 has been repaid, and $6,000 turned over to the Vaudeville Branch for dues of members who had to be transferred to their jurisdiction. Yet, in spite of all this, your treasurer, Mr. Purdy, will report to you at your annual meeting on Friday that there is in our treasury today a sum of at least $105,000 and is likely to reach $110,000.

"During the same period, every manager in New York has been taught a wholesome respect for this organization, until now the A. E. A. is recognized by every producing manager as the only representative organization of actors in America and one with which he has to deal.

"All these results have been brought about by sane, constructive, conservative methods. And it is our contention that the administration which has accomplished such extraordinary results for the A. E. A. during the past year is certainly better fitted to continue that work than a group of malcontents and agitators, most of whom have had no experience whatsoever in the administration of the association's affairs.

"And on this record of achievement we stand. It is our platform, plain and simple. It has nothing up its sleeve, no white rabbits in its coattail pockets, and wears no false whiskers to deceive the eye. It is couched in plain, simple New York English, which almost anyone of ordinary intelligence can read and understand.

"Now, what is the platform upon which Mr. Lackaye stands, and by which which he hopes to redeem the association from this frightful state of disintegration. In the meeting held in Mr. Lackaye's flat, at which he was tendered the nomination for president on the Independent Ticket, Mr. Lackaye spoke as follows:

"(I am quoting from a paper that is the opposition press sheet.)

"Mr. Lackaye said: 'Fellow members of the Actors' Equity Association:

"'In response to your spoken requests and to the written demands of a large, influential and representative body of members of this organization.'

"Implying that those who addressed him were not representative.

"'With due modesty, I accept the nomination of president which you so kindly tendered me. If I am elected, I shall stand upon and enforce as far as lies within my power as the president of your association, the following principles:"

"And these principles, I take it, are Mr. Lackaye's platform.

"Here is Principle 1, or shall we say Plank 1.

"'Plank 1. The protection of the individual actor through the powers of the association. No actor or actress, however small, shall be compelled to stand alone.

"'The strike of last year brought the recognition of this organization and instituted the principle of collective bargaining between the manager and the actor. That principle logically carried out and enforced (as it will be under my administration) means that not only shall the courageous actor be upheld in his adherence to the principles of our organization, but that the weak ones shall be restrained from abandoning by pressure from any source the fruits of our victory.'

"Now, what in the name of all that's holy does Mr. Lackaye think the organization has been doing for the past seven years, but just exactly that?

"'Plank 2. I believe that there should be the utmost publicity of our doings consistent with good government, and to that end I shall advocate a freer interchange of opinions between our members, the rank and file and our officials by meetings, regularly held.'

### Says Lackaye Don't Know

"Now, I say that this proves that Mr. Lackaye knows nothing whatever about the activities of the organization, of which he aspires to be the head. If he did he would know that at the general meeting held in this room on April 4 the members were notified that now that we were in our new quarters, they were invited to hold meetings there at any time that fifteen or more members wanted to get together. They were urged to hold frequent meetings for the discussion of any point they wished to bring up, and the

Council will be only too glad if the rank and file will avail themselves freely of this opportunity, and will gladly call meetings whenever they are wanted. But, of course, Mr. Lackaye didn't know that.

"Another proof of the almost unbelievable ignorance of Mr. Lackaye concerning the affairs of the association is contained in Plank No. 3.

"'3. I believe that, with a view to the accumulation of a strong reserve fund, a period of economy in our financial administration should be instituted, so that there may be a proper relation between our receipts and expenditures for salaries and our administrative expenses.'

"As regards a reserve fund, Mr. Lackaye never having taking the trouble to inquire can again hardly be expected to know that one already exists of upwards of $80,000, and it is the sense of the present council that no matter to what purpose this money may ultimately be put, it must always be kept in a fluid form so as to be ready for use in case of emergency.

"'Plank No. 4. I intend to make my administration a democratic administration, free from all bias, prejudice or favor to either the star or the unknown actor, based simply upon his or her membership in the Equity Association, and to that end I shall advocate the greatest freedom of action and the largest measure of justice between the actor and the manager.'

"Meaning, of course, that the present administration has never dreamed of such a novel and original idea. Does Mr. Lackaye imagine that the present administration has been biased in favor of the big actor? That it has shown favor to the stars at the expense of the little fellow? If he does, it simply shows again his utter ignorance of what is going on in the association. At least 95% of our battles are for the little actor, as the big actors and the star do not need our help to anything like the extent that the little fellow needs it, and I may add gets it—always has, and always will!!

"All this sympathetic *twaddle* that Mr. Lackaye has been indulging in about the little actor is of a very *sudden growth with him*, for I don't think any of us even heard of this *heart burning* sympathy of his for little actors until the past three or four weeks. It is nothing but campaign buncombe pure and simple, and Mr. Lackaye knows it just as well as you do.

"Mr. Lackaye, having read his complete platform to the assemblage of notables in his flat, then went on to say:

"'At whatever cost to myself, pecuniary, artistic or otherwise, this organization of which I was one of the founders, shall be devoted to the purpose which gave it birth—to protect and secure the rights of actors.'

"Now there is certainly an original idea.

### Didn't Attend Meetings

"I propose to show you, my dear friends, just what sort of founder of the organization Mr. Lackaye really was. He was honored by being elected to the first council of the association, to serve for two years, and during the entire two years he attended exactly three council meetings, although repeatedly urged by his fellow councilors to attend.

"I must pause for a moment here to tell you that I am obliged, this afternoon, to say some pretty hard things of Mr. Lackaye. I regret exceedingly that they have to be said, but Mr. Lackaye has brought them upon himself. He has thrust himself into this contest. He has unjustly and out of the fullness of his ignorance, accused the present administration of inefficiency, if not of dishonesty, and he has challenged me to debate the relative claims of himself and myself to your consideration—hence, I have no choice but to say the things I am going to say.

"However, there is one thing that I do hope you will all understand, and that is that I have no thought or intention of criticizing Mr. Lackaye for his comparative inactivity during the strike, as at that time he had just suffered a great bereavement in the death of his wife, and we all felt nothing but sympathy for him in his affliction. I hope that is thoroughly appreciated and understood. And now I will proceed.

"Assuming, for the sake of argument, that the present administration is all wrong—that we have been a bunch of bandits and crooks, lining our own pockets from the Equity treasury and betraying every trust committed to our care. Assuming, I say, all this for the sake of argument, is Mr. Lackaye the Moses to lead us out of Egypt? The only possible test to apply to Mr. Lackaye to determine his fitness for leadership is his record in the past. How has he deported himself in the past when given positions of trust and responsibility? Has he made good? Has he lived up to the faith that his fellows have placed in him? If his record shows that he has, then in case a change of administration be desirable (and we maintain it is not), then in that case, Mr. Lackaye might be justified in asking us to place him in the position of leadership, on the ground that he had made good before in similar positions.

"But if, on the other hand, Mr. Lackaye's record shows that he has failed to do his duty in the past when placed in positions of trust, that although honored by the faith and confidence of his fellows he has betrayed that faith and failed to justify that confidence,—then, certainly, whatever your feeling may be about the present administration, it is perfectly obvious that Mr. Lackaye, of all people, is not the man to place at the head of this association.

"Now, then, what is Mr. Lackaye's record, and what conclusions are we forced to draw from it?

"Here is the record:—and I beg you to keep in mind while listening to it that Mr. Lackaye is still boasting that he was one of the founders of the organization. Now, let's see what sort of founder he was.

"On May 26, 1913, at the first general meeting of the association, Mr. Lackaye was elected a member of the council to serve for two years.

"From that date on, the council met regularly every week, yet for eight months after his election, Mr. Lackaye never once attended a meeting. From May 26 to January 19, he never showed his face inside the council room or, so far as the records go, evidenced the slightest interest whatever in the affairs of the association.

"On January 19, 1914, eight months after his election, he showed up for the first time, and appeared once more on January 26. This gave him a record of two meetings attended during his first year of office as a councilman. And even this was better than his second year, for from January 26, 1914, to the end of his term of office, a period of sixteen months, he attended exactly one meeting of the council. On February 15, 1915, he came in when the meeting was half over and stayed clear up until the finish, by gosh!

"And, mind you, this was not because Mr. Lackaye was out of town or unable to attend the meetings—nothing of the sort. He was in New York a very large part of this time and could have attended had he had sufficient interest in the association to do so. This is proved by the testimony of his fellow councilors at that time and by the following extract from the minutes of the council meeting of June 1, 1914. At this time, Mr. Lackaye's continued inexcusable absence had so disgusted his fellow councilmen that some action was considered necessary to make him either fulfill his duties as a councilman or resign and allow some one to serve in his place who would show at least some slight interest in the affairs of the association. Consequently the following action was taken:

"Upon motion of Mr. Cope, seconded by Mr. Arden, the Secretary was instructed to send Mr. Wilton Lackaye a letter asking him to be present at the next meeting of the Council that any point of the association policy of which he may not be fully informed, may be explained to him and that his fellow councilmen may profit by his suggestions.

"Mind you, this was when Mr. Lackaye was in New York and could have attended if he had been interested enough to do so.

"At the next meeting of the Council, as shown by the minutes, the Secretary read a copy of the letter which he had sent to Mr. Lackaye, and said that he had not received any reply.

"Mr. Lackaye was so concerned over the welfare of the association of which he was one of the proud founders that he didn't even pay the secretary the courtesy of a reply to his letter.

"At the next meeting the patience of the councilors over Mr. Lackaye's persistent neglect of his duties was almost exhausted, and a very earnest discussion took place as to what could be done with members of the council who would not attend meetings, and yet insisted upon holding on to their office. I am now quoting from the minutes:

"'Some declared that a councilman who could not attend to his duties was, of course, excusable, but the one who could and would not attend to them owed it to his colleagues and the association to resign.'

### Did Not Resign

"Yet, Mr. Lackaye did not resign, but held persistently on to his office for another year, and in all that time attended exactly one-half of one meeting.

"At the end of his term of office, Mr. Lackaye was, of course, not asked to serve again, and, with the exception of making one or two public speeches—which he is never averse to doing—there is nothing more of record concerning him in connection with Equity until 3½ years later, namely, in November, 1918.

"Mr. Lackaye's supporters today are trying to make us believe that all these years, Mr. Lackaye has been a fearless and stalwart fighter—afraid of no man on earth. His spear knew no brother, and his shafts of sarcasm and ridicule were aimed at friend and foe alike. He was the one actor in all the world who would fight to the death any manager, great or small, his own or any other, publicly or privately, in season or out of season, in order to protect his dearly beloved fellow artists.

"Now, that is what Mr. Lackaye's supporters want us to believe. But is it true? We shall see!

"The test came in November, 1918, when this bubble reputation of Mr. Lackaye's for aggressive bravery and utter fearlessness was to be pricked. I cannot do better than to read you in this connection a statement signed by Mr. Charles Stevenson, which I hold in my hand; Mr. Stevenson says:

New York, May 24, 1920.

To Members of the Actors' Equity Association:

"'I wish to enter my protest against a statement in a printed communication sent to A. E. A. members by Mr. Wilton Lackaye's campaign committee.

"'This statement says that a year ago I went to Mr. Lackaye to ask him if he would accept the nomination for president of Equity, if it were offered him.

"'This is absolutely false—every word of it.

"'In support of my denial of this false statement, I beg to offer the following account of the only interview I have ever had with Mr. Lackaye on Equity matters:

In October, 1918, the council decided to have the frightfully inequitable contract which the Shuberts were using analyzed and dissected at a public meeting. Mr. Lackaye was asked if he would undertake this matter and show up, at the meeting, the ridiculous inequities of this Shubert contract, and Mr. Lackaye consented to do so.

The announcement of the meeting was made and all arrangements were complete; but before the day of the meeting arrived, Mr. Lackaye apparently got cold feet, for he sent word to the council that he would not go through with his part of the agreement. The council were astounded by this action and appointed me a committee of one to wait on Mr. Lackaye and beg him to go through with his agreement and to explain to him that 'Equity' would be left in a terrible hole if he should persist in his refusal to do so, and that it was essential to our cause to expose at the meeting the rank inequity and injustice of the thing that was being offered to our members as a contract.

"'I called on Mr. Lackaye that evening at the Comedy Theatre, where he was playing in 'An Ideal Husband.' He received me in his dressing room and even before giving me a chance to state the reason of my call he burst into a rage and assailed the council for daring to ask him to make an attack upon men against whom he, personally, had no complaint.

I tried to explain to him that he was not asked to make an attack upon any person or persons, but upon the iniquitous contract. He, nevertheless, declined absolutely to reconsider his refusal, thereby turning Equity down flat.

"'In view of the above statement it hardly seems necessary for me to repeat my denial that I ever asked Mr. Lackaye or suggested to him in any way that he would be an acceptable president of the Actors' Equity Association.

"'Witness to Signature:
"'Henry E. Dixey
"'Albert Phillips
"'(Signed) Charles A. Stevenson.'

### Tells of Shubert Episode

"Now, I wish to trace briefly the chronology of this Shubert contract episode, and I beg you to listen very carefully to the dates, as they are quite important. It was about the 30th of October, 1918, that the council decided to have the Shubert contract analyzed and dissected at a public meeting in order to show how ridiculously unjust it was to the actor, and because of Mr. Lackaye's reputation as a public speaker, he was asked to undertake the task of so analyzing and dissecting this Shubert contract, and Mr. Lackaye agreed and promised to do so.

"Now, mind you, this was about October 30, and at a time when Mr. Lackaye was disengaged. Shortly after this, on or about October 28, owing to a sudden death in the 'Ideal Husband' company, Mr. Lackaye was engaged by John D. Williams, its manager, to play a part in that play. Mr. Lackaye evidently did not know when Mr. Williams engaged him, that Lee Shubert owned a large interest in that production. This is shown by a statement signed by John D. Williams, which says:

"'In the fall of 1918 I produced at the Comedy Theatre a play called 'An Ideal Husband.' Mr. Lee Shubert owned a large interest in the play, although his name did not appear in the billing. On or about October 26, I engaged Mr. Wilton Lackaye to play a part in this play. I did not tell Mr. Lackaye at this time that Mr. Shubert was interested in the production. Mr. Lackaye's first performance was on November 2, 1918, and he may have learned then of Mr. Shubert's interest in the play from other members of the company. This I do not know.

"So Mr. Lackaye went into that play not knowing that Lee Shubert owned a large part of the production, and apparently he did not find this out until after he opened in the play on November 2, when something must have happened to make him suspicious, for he asked Mr. Norman Trevor, who was also in the cast, as to whether Mr. Shubert owned any part of the production, and Mr. Trevor told him that he did. This is proved by the following letter from Mr. Trevor:

"My Dear Emerson—Relative to our conversation, I am quite sure that just after Wilton Lackaye opened in "An Ideal Husband" I informed him in reply to information which he was seeking, that Mr. Shubert owned the principal interest in our play, although his name did not appear in the history.'

"Now, mind you, Mr. Trevor told Mr. Lackaye in reply to Mr. Lackaye's inquiries, that Lee Shubert owned a large interest in the play, and he told him this just after he had opened. Now he opened on Nov. 2, so Mr. Trevor must have told him this on the 3d, 4th or 5th of November, and on the 6th of November Mr. Lackaye wrote to Francis Wilson, withdrawing his promise to analyze and dissect the Shubert contract. Here is his letter, signed in his own handwriting:

"'New York City, November 6, 1916.
"'Mr. Francis Wilson,
"'President Actor's Equity Society.
"'Dear Sir—Some days ago I consented to speak at the meeting of the Actor's Equitp Society on the subject of a contract known as "The Shubert Contract," but also in force with other managers. I believe Mr. Brady and Mr. Gest were mentioned as using the same form. I was willing to discuss this contract, which I considered as offending the equity, which is the purpose of our Society. I find in the newspapers an announcement that I am to arraign Mr. Shubert on this occasion. This I will not do, and I deprecate the wording of the notice. It seems to me that it is a contract and not a person we are fighting. To narrow the contract down to one of several men who are opposing our request or demands, is to establish a personal issue, which is to my mind not equitable or within the intent and spirit of our purpose.
"Yours respectfully,
"'(Signed) Wilton Lackaye.'

"You will note that the excuse Mr. Lackaye gives for 'welching' on his promise, is that he doesn't like the wording of the newspaper announcement, which he says indicates that he is to arraign Mr. Shubert. The newspaper files of this date have been carefully searched and while they all contain advance notices of the meeting, not one syllable is said about Mr. Lackaye arraigning Lee Shubert. On the contrary, they say (I am quoting verbatim:): 'Wilton Lackaye will be one of the principal speakers and he will dissect and analyze a Shubert contract," which is exactly what Mr. Lackaye promised to do and then backed down after he found that he was working in a production largely owned by Lee Shubert.

"As Mr. Stevenson says in his statement the Council were astounded at Mr. Lackaye's sudden change of front, and Francis Wilson immediately sent him the following letter:

'Nov. 6, 1918.

'Dear Mr. Lackaye:—

'It came as quite a shock to us just now to hear that you feel we have put you in the position of attacking Lee Shubert.

'We were under the impression that you thoroughly understood that the Association is attacking the Shubert contract, and we thought you had agreed to be our spokesman: believing you to be as opposed to that contract as the rest of us are.

'We have decided in the Council-room that it is time to come out in the open, and we are very, very sorry that we are not to have your assistance in our drive, feeling as we do that no man in the profession is better equipped for handling just that particular subject.

Yours very truly,
Francis Wilson, President.'

### No Immediate Reply

"No immediate reply came to this letter and as time was pressing, Mr. Frank Gilmore got Mr. Lackaye on the telephone and begged him for the sake of Equity at that critical time, to go through and keep the promise he had made, but Mr. Lackaye absolutely refused.

"In spite of Mr. Lackaye's determined refusal to keep his word, Mr. Wilson decided to make one final appeal and sent him the following letter:

'November 7, 1918.

My Dear Mr. Lackaye:—

The Equity can not see that it has in any way asked or advertised you to "arraign" Mr. Shubert—it being specifically stated that you would "dissect and analyze" his contract.

If you wish, you may state in your address that you have no intention of arraigning Mr. Shubert or any other manager and that it is the inequity of the Shubert contract and the contracts of other managers—naming them if you like (Brady, Elliott, Comstock & Gest, etc.)—that you are decrying, and as president I shall be happy to sustain you from the chair. Or, if preferable, I shall clarify the matter in introducing you, by stating that nothing was further from our minds than to indulge in personalities. Word has already gone to Mr. Shubert that if he will appear to defend his contract we will be glad to give him a seat on the platform, and that so far from any personal element being intended, the presiding officer would not permit the introduction of such matter.

Given this opportunity to state your position, we feel that all possible objection of adhering to your promise to appear has been removed and that your failure to speak will be misconstrued by managers and the people of our profession—that you will be putting yourself in an unenviable, if not an indefensible attitude.

(Will you kindly give this your prompt attention?)

Trusting that you will see you way to agreement with us in this, and that you will hold to your promise, I am

Very sincerely yours,
Francis Wilson,
President.'

"There apparently was no answer to that letter, so Mr. Stevenson was sent to Mr. Lackaye's theatre to beg him not to throw Equity down at a critical moment. The result of that interview you have already heard—an angry and absolute refusal to go through with the promise he had made to the council.

"When the news of Mr. Lackaye's refusal to keep his promise became known to members of the Association he was deluged by letters and telephone calls, indignantly protesting against his action and denouncing him for his betrayal of the Association.

"At length this flood of denunciation became too strong for Mr. Lackaye to bear, and he began casting about for some way to square himself with Equity, and yet not be obliged to go through with the promise he had made.

### Called on Lee Shubert

"He made a frantic call on Lee Shubert, and presumably told him he was not going to dissect his contract, but wouldn't he be a good fellow and adopt the Equity contract for his companies, and help him (Lackaye) out of the hole he was in. And Shubert, willing as always to promise anything, presumably told him he would, for on November 11, Mr. Lackaye came in great glee to the Council and announced that owing to his efforts, Mr. Shubert had promised to accept the Equity contract. The Council, however, were not as gullible regarding Mr. Shubert's promises as was Mr. Lackaye, and they immediately appointed Mr. Lackaye their delegate to return to Mr. Shubert and get his promise in writing. They wished however to encourage Mr. Lackaye for even the slight efforts he had made, so they 'gave him a vote of thanks for his diplomatic efforts in their behalf, and wished him success in his undertaking.' Mr. George Arliss accompanied Mr. Lackaye on his mission, but needless to say no letter accepting the terms of the Equity

(Continued on page 34)

# RAY SHERWOOD Says:

IF YOU ARE LOOKING FOR A CROONY TUNY MELODY WITH A WONDERFUL SWING, ONE YOU CAN SING OR DANCE TO AND LEAVE THEM HUMMING AND WHISTLING—TRY—

# "HAWAIIAN TWILIGHT"

Lyric by RAY SHERWOOD Music by CARL D. VANDERSLOOT

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"STILL ARGUING"

BACK IN NEW YORK AFTER A SUCCESSFUL SEASON IN THE WEST

ALICE McNUTT—GENEVIEVE FINLAY

## AMERICAN ARTISTS' QUARTETTE

WILLIAM WOODS—HARRY TRUAX

FLORENCE TENNYSON—ANNABELLA VALENTINE

## AMERICAN ARTISTS' TRIO

SARA ROBERTS—M. VICTORIA KESHEIMER—Accompanist

Management Harry A. Truax, c/o Leslie Morosco, Gaiety Theatre Building, New York City

# VAUDEVILLE BILLS For Next Week

## B. F. KEITH VAUD.

### NEW YORK CITY

**Palace**—Rooney & Bent Co.—Lydell & Macy—Julius Tannen—Mosconi Family—Collins & Hart.

**Riverside**—Victor Moore & Co.—Grace Huff & Co. — Frances Kennedy — Dave Roth — Warden Brothers—Ciccolini—Donovan & Lee—Bert Errol—Davis & Pello—Guiran & Marguerite.

**Colonial**—Myers & Hanford—Rigoletto Bros.—Whipple Houston—Harry Carroll Revue—Dufor Brothers—Rice & Newton.

**Royal**—Buzzell & Parker—Stewart & Keely—Stone & Kalisz—Margaret Padula—J. & K. Lee.

**Alhambra**—Maud Earle & Co.—Tom Patricola—Robillo & Rothman—James Hussey & Co.—The Sterlings—Low & Paul Murdock.

### BROOKLYN, N. Y.

**Bushwick**—Vinie Daley—The Briants—Masters & Kraft—Barbetto—C. & M. Dunbar.

**Orpheum**—Marie Lo & Co.—Bert Howard—Johny Small & Co.—Amoros Sisters—Clark & Bergman—Anna Chandler—Gordon & Ford—Mr. & Mrs. J. Barry.

### NEW BRIGHTON

Wm. Seabury & Co.—Patricola—The Sharrocks—Big City Four—Johnson, Baker & Johnson—Roscoe Ails & Co.—Alfred Farrell—Hobson & Beatty.

### BUFFALO

Mason & Cole—Janet Adair—The Magleys—Jack Norworth—Ramsdell & Deyo—Nikko Japs—Clark & Verdi.

### BALTIMORE

**Maryland** — Wm. Cutty—Royal Gascolignes — Chas. King & Co.—Harry Delf—Anger & Packer—Sissle & Blake—Ed. Janis's Revue—Lillian Shaw—Fritzie Scheff.

### CLEVELAND

**Hippodrome**—Eddie Ford—Ruth Roye—Henry Santrey—Sullivan & Scott—Adlaide Bell & Co.—Duffy & Sweeney—Gabby Bros. & Clark.

### DETROIT

**Temple**—Jean Adair & Co.—Harry Cooper—Lightners & Alex.—Equilil Bros.—The Pickfords—Nate Liepsig—Baroban & Grohs—Tabor & Green.

### GRAND RAPIDS

**Ramona Park**—Toto—Colored Gems—Ames & Winthrop—Watson's Dogs—Newell & Most.

### LOWELL

**Keith's**—Bensee & Baird—Howard & Ross—Rekoma—Mystic Clayton—Gallagher & Martin—Renn & Cavanaugh—Harry A. Bond & Co.—Topics of the Day.

### MONTREAL

**Princess**—Regay & Lorraine Sisters—Lorrimer Hudson & Co.—Burt & Rosedale—Eva Fay—Josephine & Hennings.

### PORTLAND

**Keith's**—Dotson—Brown & Moran—8 Vassar Girls—Leigh de Lacy—Frazer & Bunce—Elly—Topics of the Day.

### PHILADELPHIA

**Keith's**—Chas. Grapewin—Ford & Sheehan—Wright & Dietrich—Clifford & Wills—Dupree & Dupree—Helen Keller—Ralph Herz—Tuck & Claire—Four Alls.

### PITTSBURGH

**Davis**—Geo. McManus—Love Shop—Frank Wilcox—Beeman & Grace.

### SYRACUSE

**Crescent**—Demarest & Collette—Cummings & White.

### WASHINGTON

**Keith's**—Three Weber Girls—Allan Rogers—Millie Fuller & Co.—Marie Cahill—Pedestrianism—Diamond & Girlie.

## ORPHEUM CIRCUIT

### CHICAGO, ILL.

**Palace**—Leon Errol & Co.—Emma Carus—Lew Dockstader—Riza Mario Orchestra—Ashley & Dietrich—Melnotte & Leedom—Brent Hayes—The Le Volos.

**Majestic**—Kitty Gordon & Co.—Jack Wilson & Co.—Sarah Padden Co.—Nitta Jo—A. & F. Stedman — Mirano Bros. — Wallace Galvin — Sully, Rogers & Sully.

**State Lake**—The Whiri of Variety—Imhoff, Conn & Corinne—Ed. Janis Revue—Krans & La Sale—Phil Baker—Frank De Voe—Smith & Burns—The Act Beautiful—Felix & Fisher.

### CALGARY AND VICTORIA

**Orpheum**—Kiss Me—Gardner & Hartman—Kane & Herman — The Langdons — Resista — Deiro—Bartholde's Birds.

### DENVER

**Orpheum**—Ye Song Shop—Hart & Dymond—Homer Miles Co.—Ryan & Lee—De Marest & Doll—Peters & La Bouff—Nester & Vincent.

### KANSAS CITY

**Orpheum**—The Rosaires—Willing & Jordan—Rubeville—T. & K. O'Meara—Bob Hall.

### LOS ANGELES

**Orpheum**—Cressy & Dayne—Myers & Moon Co.—Herbert & Dare—Sylvester Schaffer—Rudinoff—Will M. Cressy—Florence Tempest Co.—Flashes.

### MILWAUKEE

**Palace**—Four Marx Bros.—Will J. Ward & Girls—Hampton & Blake—Chas. Wilson—Bottomly Troupe—Allen & Walton—Unusual Duo.

### MINNEAPOLIS

**Orpheum**—Scotch Lads & Lassies—Avey & O'Neil—George A. Moore—Choy Ling Hee Troupe—Frank & Ethel Carman.

### OMAHA

**Orpheum**—Berk & Sawn—Montgomery & Allen—Ernie & Ernie—The Champion.

### OAKLAND

**Orpheum**—Mason Keeler Co.—Margaret McKee—2 Rozellas—Beth Beri Co.—Stewart & Mercer.

### PORTLAND

**Orpheum**—Last Night—Nellie Nichols—A Touch In Time—Bert Hanlon—Werner Amoros Co.

### ST. PAUL

**Orpheum**—Old Time Darkies—Lovett's Concentration—Reno.

### SAN FRANCISCO

**Orpheum**—Bothwell Browne & Co.—Lloyd & Crouch—Blossom Seeley Co.—Fox & Ingraham—Anderson & Burt—Texas & Walker—Ned Norworth Co.—Henri Scott.

### SEATTLE

**Orpheum**—Alexander Carr Co.—Josie Heather Co.—Melody Garden—Pilcer & Douglas—Lazier Worth Co.—Merlin.

### SIOUX CITY

**Orpheum**—Chong & Moey—Creole Fash. Plate—Bronson & Baldwin—Cooper & Ricardo—Frank Wilson.

### ST. LOUIS

**Rialto**—Brown & Weston—Chas. Howard Co.—"And Son"—The Flying Wards—Harry Kahne—Petty Reat & Bro.

### SALT LAKE CITY

**Orpheum**—Mme. Petrova—Wallis Clarke Co.—Anthony & Rogers—Duval & Symonds—Gene Greene—Milt. Collins—Rinaldo Bros.

### VANCOUVER

**Orpheum**—Jos. Howard Rev.—Fixing the Furnace—Spencer & Williams—Bill Robinson—Eary & Eary—Morgan & Gates—Reddington & Grant.

### WINNIPEG

**Orpheum**—Dresser & Gardner—Greene & Parker—Diaz Monks—Elsa Ryan Co.—Palo & Palet—Novelty Clintons.

## POLI CIRCUIT

### BRIDGEPORT.

Poli—Chas. & Anna Glocker—Laurel Lee—Kelly & Drake—Winter Garden Violin Girls. (Last Half)—Amoros & Obey—Billy "Swede" Hall & Colbert—Dore's Operalogue.

Plaza—Lee Hing Ching—McMannus Sisters—Duke & Rogers—An Heir For a Night. (Last Half)—Joe Armstrong—Leo White & Co.

### HARTFORD.

Palace—John & Nellie Olms—Burke & Burke—Ellis & Foster—Under the Apple Tree. (Last Half—Grant & Wallace—Boyd & King—Huckleberry Finn & Tom Sawyer—Three Naces.

### NEW HAVEN.

Palace—Amoros & Obey—Joe Armstrong—Dore's Operalogue. (Last Half)—Chas. & Anna Glocker—Kelly & Drake—Laurel Lee—Winter Garden Violin Girls.

Bijou—Gene Val Gene—Vallie Rand—Infield & Noblet—Leo White & Co. (Last Half)—Lee Hing Ching—McMannus Girls—Hal Springfield.

### SPRINGFIELD.

Palace—Will Morris—Davis & Chadwick—Lawler & Grazer—Hal Springford. (Last Half)—Ross & Mattie—Miller & Bradford—John Sparks & Co.—Sosman & Sloan—Temptation.

### SCRANTON.

Poli—George Kirby (Local)—Tulip Girls. (Last Half)—Chas. Edenberry—Feiber & Griffin—Holliday & Burns—Bartlett, Smith & Sherry—Thomas Saxo-Tette.

### WATERBURY.

Poli—Ross & Mattie—Boyd & King—Mae, Kilduff & Allerton—Huckleberry Finn & Tom Sawyer—Three Naces. (Last Half)—John & Nellie Olms—Burke & Burke—Under the Apple Tree—Ellis & Foster.

### WILKES-BARRE.

Poli—Chas. Edenberry—Feiber Griffin—Holiday Burns—Bartlett, Smith & Sherry—Thomas Saxo-Tette. (Last Half)—George Kirby (Local)—Tulip Girls.

### WORCESTER.

Poli—Miller & Bradford—Billy "Swede" Hall & Colbert—Quixy Four. (Last Half)—Will Morris—Lawler & Grazer—Four Ortons.

Plaza—Grant & Wallace—Ethel Vaughn—Sosman & Sloan—Temptation. (Last Half)—Gene Val Gene—Vallie Rand—Duo & Rogers—An Heir For a Night.

## PANTAGES CIRCUIT

### WINNIPEG.

Pantages—Alaska Duo—Noodles, Fagan & Co.—Jean Barrios—DeMischelle Bros.—Thirty Pink Toes.

### REGINA AND SASKATCHEWAN.

Pantages—Schepp's Circus—Fargo & Richards—Jim Reynolds—Josephine Davis—Dobbs, Clark & Dare—Kremlin & Moscow.

### EDMONTON.

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Sub E-7.

### CALGARY.

Pantages—Ed & May Ernie—Prince & Bell—Somewhere in France—Jack Reddy—Harvey, Henr & Grayce—McKay's Scotch Revue.

### GREAT FALLS AND HELENA.

Pantages—Mizuna Japs—Louise Gilbert—Fred & Katherine Weber—Jan Rubini & Co.—Pearson, Newport & Pearson—Gautier's Toy Shop.

### BUTTE.

Pantages—Degnon & Clifton—Manning & Lee—Berriere & King—Coakey, Dunleavy & Co.—Alice Manning—Odiva.

### SPOKANE.

Pantages—Flying Weavers—Challis & Lambert—Maggie Le Claire & Co.—Senator Murphy—Doree's Celebrities.

### SEATTLE.

Pantages—Winchell & Green—Dianna Bonnar—Heart of Annie Wood—Harry Van Fossen—Three Melvins—Footlight Revue.

### VANCOUVER.

Pantages—Simpson & Dean—Rose Valyda—Arthur DeVoy & Co.—Adonis & Dog—Basil & Allen—Haberdashery.

### VICTORIA.

Pantages—Mabel Harper & Co.—Lohse & Sterling—Thunder Mountain—Barry & Leighton—Broadway Echoes.

### TACOMA.

Pantages—Upside-down Milettes—Del A Phone—Seven Bell Tones—Jennings & Mack—Early & Laight—Riding Lloyds.

### PORTLAND.

Pantages—Fashions De Vogue—Miller & Capman—Pipifax & Panlo—Weaver & Weaver—Oh That Melody.

### TRAVELING.

Pantages—Howard & Helen Savage—Rucker & Winnifred—Laurie Ordway—Prince & Laurie—Four Danubes—You'd Be Surprised.

### SAN FRANCISCO.

Carlitta & Lewis—Abrahams & Johns—Willa Holt Wakefield—Nevins & Gordon—Walters & Walters—His Taking Way.

### OAKLAND.

Pantages—Nelson's Katland—Alexander & Mack—Harry Gerard & Co.—Walzer & Dyer—Lonnie Nace—Japanese Revue.

### SALT LAKE.

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

### LOS ANGELES.

Pantages—Gypsy Trio—Marsden & Manley—Walter Fenner & Co.—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

### SAN DIEGO.

Pantages—Sterling & Marguerite—J. C. Mack & Co.—Houch & Lavelle—Frank Morrell—Derby.

### LONG BEACH.

Pantages—Valand Gamble—Harvard Holt & Kendrick—Hope Vernon—Hazel Kirke Trio—Empire Comedy Four—Bonesetti Troupe.

### OGDEN.

Pantages—Haas Bros.—Lucie Bruch—McGrath & Deeds—Girls Will Be Girls—Fred Allen—Ashal Troupe.

### DENVER.

Pantages—Phil La Toska—Perrone & Oliver—Patrick & Otto—Alexo Panthea & Presco—Quinn & Caverly—Oh Mike.

## F. F. PROCTOR, WEEK OF JUNE 1, 1920

### NEW YORK CITY.

**81st Street**—Geo. Kelly—Santos & Hays—Young & Wheeler—Morris & Campbell—Carbs Sebastian Co.—Al & Emma Fradell.

**Fifth Ave.**—Billy Glason—Wilson Aubrey Trio—Under the Apple Tree—Ward & Green—Dolly Kay—Harry Holman—Betty Donn & Co. (Last Half)—Hungarian Rhapsody—Nana & Co.—Lillian Herlein—Three Blighty Girls.

**Harlem Opera House**—Chas. R. Sweet—Hayataka Bros.—Nana & Co.—Lillian Herlein. (Last Half)—Lilian's Dogs—Mel Klee.

**58th St.**—J. Rosamond Johnson—Anger & Filler—Ward & Burton—Pedrinis—Anuta Trio—Chas. & M. Dunbar. (Last Half)—Eleanor Pierce Co.—Alvin & Kenny—Jim Doherty—Boland & DeVarney—Faden Trio—Arnold & Lambert.

**23d St.** First Half)—Arnold & Lambert—Innis & Ryan—Joe Berrand Co.—Bartram & Saxton. (Last Half)—Pot Pourrie—Chas. R. Sweet—Hayataka Bros.—B. & B. Wheeler—Ferguson & Francis.

**125th St.** (First Half)—Wm. Ebbs—Herschel Henlere—Bert & B. Ross—Pollard. (Last Half)—Larson & Willard—Norton & Wilson—Macart & Bradford—Russell & Dewitt.

### MT. VERNON.

(First Half)—Hungarian Rhapsody—Creole Fashion Plates—Carlton & Balew—Lillian's Dogs—B. & B. Wheeler—Dancing McDonalds. (Last Half)—Kingsley Benedict—Herschel Henlere—Patricola & Kelly—Maud Muller Revue.

### YONKERS.

(First Half)—Mae West—Kingsley Benedict—Alvin & Kenny—Billy & E. Adams—Holliday & Wilette—Ward Sisters—Berrens & Dooley. (Last Half)—J. Rosamond Johnson Co.—Briscoe & Rauh.

### BROOKLYN, N. Y.

**Greenpoint** (First Half)—Russell & Dewitt—Keegan & Edwards. (Last Half)—Bernard & Duffy—Wilson Aubrey Trio—Joe E. Bernard Co.

**Prospect** (First Half)—Pot Pourri—Vardon & Pery—Bernard & Duffy—Hugh Herbert Co.—Patricola & Kelly—Brown, Gardner & Barnett. (Last Half)—Wm. Ebbs—Trixie Friganza—Spider's Web.

**Halsey** (First Half)—Alfred Powell Co.—Ross & Ashton—Leonard & Willard—Marg. Ford—Submarine F 7. (Last Half)—Hamilton & Rosson—Rogers & West—Salvation Molly—Harrington & Mills—The Hanson Duo.

### CONEY ISLAND.

**Henderson's** (First Half)—P. George—Jones & Jones—Ed. & L. Ford—Morey, Senna & Lee—Ambros & Jeannette—Van & Vernon—Harry First & Co. (Last Half)—Elenore Pierce Co.—Murray Voerll—Wheeler & Potter—Sylvia Loyal—Beauty Parlor.

### ALBANY.

(First Half)—The Bradnas—Frank Markley—Master Gabbrick Co.—Wilson & Wilson—Mabel Berra Co.—Burt & Rose Dale. (Last Half)—Rakona—Two Dufors Boys—Willard & Monroe—Paul Decker Co.—Mae West—Petit Troupe.

### ALLENTOWN.

(First Half)—The Edouards—Paynton & Ward—Thomas Wilbur Co.—Wanzer & Palmer—Hazel Green & Co. (Last Half)—Lawrence Crane & Co.—Martini—Hans Roberts & Co.—Gertrude George—Nat Nazarro Co.

### ALTOONA.

(First Half)—Sweeney & Rooney—Hall & Brown—Healy & Cross—My Tulip Girl. (Last Half)—Millard & Marlin—Jimmy Lucas & Co.—Jack & K. DeMaco.

### BINGHAMTON.

(First Half)—Ector & Dona—Gypsy Meredith Bros.—Belle Montrose—Lottie Mayer. (Last Half)—Chas. Edinbury—Guilfoyle & Lang—Chabot & Tortini—White, Black & Useless.

### CANTON.

Martin & Moore—Francis & Hume—Conley & Webb—Herbert Brooks.

### CHESTER.

(First Half)—Frank Browne—Challis & Cortau—5000 a Year—Espe & Dutton—The Corner Store. (Last Half)—Deperon Trio—Burke & Durkin—McCormick & Wallace—Kirby, Quinn & Anger—The Maryland Singers.

### CAMDEN.

(First Half)—Three Rianos—Devore & Wirth—Makarenico Duo—Wilton Sisters—Oh Teddy. (Last Half)—Clark & Variety—Lanigan Hulan—M. & Her Pals—Will & M. Rogers—Cabaret de Lux.

### DAYTON.

(First Half)—Gabby Bros. & Clark—Sophie Kasmirr Co.—Arthur Sullivan & Co.—Christie & Bennett—Royal Hawaiian Four. (Last Half)—Jack Martin Co.—Dolly Morrisey—McCarthy & Stennard—Keno, Keyes & Melrose—Pianoville.

### ELIZABETH.

(First Half)—Jack Hanley—Bessie Lee & Co.—Hugo Janeens Co.—Harry Mayo. (Last Half)—Martha Pryor—Martin & Maley—Harry Shannon & A. Propp—Kramer & Boyle—Three Lordens.

### ELMIRA.

(First Half)—Davis & Walker—Stanton—Eddie Ross—Guilfoyle & Lang. (Last Half)—Patten & Marks—Winter Garden Four—Stanton.

### EASTON.

(First Half)—Lawrence Crane Co.—Martini—Hans Roberts Co.—Gertrude George—Nat Nazarro Co. (Last Half)—The Edwards—Paynton & Ward—Townsend, Wilbur & Co.—Wanzer & Palmer—Hazel Green & Co.

### GLENS FALLS.

(First Half)—Alvin & Alvin—Shaw & Campbell—Calvert & Shayne—Eva Fay. (Last Half)—Brigands—Peas & Dawson—Wm. Morrow & Co.—Mellen & Renn—Eva Fay.

### GLOVERSVILLE.

(First Half)—Mack & Salle—Marguerite Taylor—Jack Joyce—Wm. Morrow Co.—Quixey Four—Jean & Val Jean. (Last Half)—Davis & Walker—Carroll & Sturges—Eddie Ross.

### HAKELTON.

(First Half)—Hamilton & Rosson—McCormack & Wallace—Neiman & Harris—Deperon Trio. (Last Half)—Ladora & Beckman—Buckridge & Casey—Mallan Case—Frank Brown.

### HARRISBURG.

(First Half)—Millard & Marlin—Jimmy Lucas & Co.—Jack & K. De Maco. (Last Half)—Sweeney & Rooney—Hall & Brown—Healy & Cross—My Tulip Girl.

### INDIANAPOLIS.

Art Browning—Harvey & Caryl—Marshall Montgomery—Chas. Mack & Co.—Melnotte & Leedum—Dixon, Bowers & Dixon.

### ITHACA.

(First Half)—Chas. Edinbury—Chabot & Tortini—Patton & Marks—Winter Garden Four—White, Black & Useless. (Last Half)—Gypsy Meredith & Bros.—Ector & Dena—Belle & Montrose—Lottie Mayer.

### JERSEY CITY.

(First Half)—McCart & Bradford—Mel Klee—William & Howard—M. Muller Revue—Sherwin Kellu—Keno & Wagner—Shelon & Dailey. (Last Half)—Billy Glason—Bessie Lee & Co.

### LANCASTER.

(First Half)—Burke & Durkin—Buckridge & Casey—Mallan Case—Kirbu, Quinn & Anger. (Last Half)—Challis & Cortau—Joe Bennett—Espe & Dutton—The Corner Store.

### MONTREAL.

(First Half)—Hilda Leroy—Dare Bros.—Arthur Huston. (Last Half)—Nixon.

### McKEESPORT.

(First Half)—The Hallers—Brown & De Mont—Kenna Triplets—League of Nations—John Le Clair. (Last Half)—Allman & Nevins—Capps Family—Carrie Lillie—Electro.

### NEWARK.

(First Half)—Carson & Willard—Trixie Friganza—Bradley & Ardini—Spider's Web—Marino & Maley—Hobson & Beatty. (Last Half)—Carlton & Ballew—Vardeon & Perry—Pollard—Under the Apple Tree—Ward & Green.

### NEW LONDON.

(First Half)—Holman—Tooney Bros.—Kelly & Pollock—Dixie Four. (Last Half)—McLoughlin & Evans—McFarland & Palace—Fred & M. Wardell.

### NORWICH.

(First Half)—Fred & M. Wardell—Dutiel & Covey—McFarland & Palace—Harry Meehan—De Witt, Burns & Torrence. (Last Half)—Ernesto—Tooney Bros.—Kelly & Pollack—Dixie Four.

### OTTAWA.

Chas. Wilson—Duffy & Caldwell—Johnson, Baker & J.—Sissle & Blake—Nikko Japs.

### PATERSON.

(First Half)—Briscoe & Raub—Jimmy Doherty—Golden Gate Trio—Hall Colborn Co.—Kuy Kendall Co. (Last Half)—Ross & Ashton—Chappelle & Stinnette—Alfred Powell Co.—Melody of Youth—Redford & Winchester.

### PAWTUCKET.

(First Half)—Laura & B. Dryer—Maude Rockwell—Rosini & Co.—McCloud & Norman. (Last Half)—Dolly Ward—Ed Morton—Brower Trio.

### POUGHKEEPSIE.

Homer Romaine—Shaw & Campbell—Kimberly & Page—Langford & Fredericks—Eckert & Moore—Married Via Wireless.

### PITTSFIELD.

(First Half)—Maurice & Mora—Crumbley & Brown—Redman & Wells—Josephine Leonhart—Clayton & Clayton. (Last Half)—Morton & Wilson—Jack Joyce—Miller & Griffiths—Clairmont Bros.

### PASSAIC.

(First Half)—Pagans—Lyle & Emerson—Kimberly & Page—Daden Trio—Three Lordens. (Last Half)—P. George—Sullivan & Meyers—Four Higgis Girls—Tom McRae & Co.—Douglas & Family.

### PITTSBURGH.

Jimmy Martell—Cortes Sisters—Abyssinian Trio—Byron & Price—Conn & Whiting—Winifred Gilraine Co.—Frawley & West.

### PHILADELPHIA.

**Allegheny**—Joe Armstrong—Barbette — Amanda Gilbert—Ragged Edge—Reckless.

**Broadway** (First Half)—Devoe & Taylor—Helen Colini & Co.—Wm. & Mary Rogers—Virginia Pearson Co. (Last Half)—Wilton Sisters—Three Rianos—McBride, Shelly & Gazette.

**Grand Opera House**—Lew Hawkins—Three Harmony Girls—Wm. Gaxton & Co.—Byron & Price—Anderson & Yvel—Hunting & Francis.

**Girard** (First Half)—V. C. Plant Co.—Regal & Mack—Copes & Hutton. (Last Half)—Mons. Herbert—Earl & Mullen—Cramer, Barton & Sparling.

**Keystone**—Three Weber Girls—Chas. Martin—Rice & Werner—Reed & Clifton—Sweet Sixteen.

**Wm. Penn** (First Half)—Ladora & Beckman—Cramer, Barton & Sparling—Stevers & Lovejoy—Joe Cooj. (Last Half)—Amoros & Jeanette—Regal & Mack—Morey, Senna & Lee—Lovenberg Sisters & Neary.

### READING.

(First Half)—Lynch & Zeller—Conley & Francis—Wayne Marshall & Candy—Catherine Murray—Sam Yee Troupe. (Last Half)—Kerr & Ensign—White Hussars.

(*Continued on Page 30*)

FRED FISHER'S GREATEST SUCCESS!

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WORDS AND MUSIC BY FRED FISHER

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MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN

# MIKE SACKS

"OH BABY" COMPANY. PLAYING K. & E. TIME REGARDS TO ALL MY FRIENDS.

SIXTH SEASON "OH BABY" COMPANY

BOB ALEXANDER AND RUTH ELMORE

PLAYING K. & E. TIME DIRECTION— ROEHM & RICHARDS

MY SIXTH SEASON WITH ABE MARCUS' "OH BABY" CO.

# CHAS. ABBATE

WRITER OF "LINGERIE" SONG. "BACHELOR DAYS" AND "CLASSY CLOTHES." WATCH FOR OTHERS

JUVENILE FOURTH SEASON WITH ABE MARCUS' "OH BABY" CO.

# BILLY DALE

EN ROUTE PLAYING THE K & E TIME

PRIMA DONNA DAINTY

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PLAYING THE K. AND E. TIME WITH ABE MARCUS' "OH BABY" CO.

SECOND SEASON CLASSICAL DANCER

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MAPELA Hering's Hawaiians BILLY

IN THE "ISLE OF PARADISE"

MANAGEMENT IKE WEBBER

# THE BRADNAS

IN A QUAINT SPECIALTY Direction—LOUIS SPIELMANN

DOLLY LA SALLE

ENGAGED 1920-21 AS INGENUE. MANAGEMENT RUBE BERNSTEIN

# DRAMATIC and MUSICAL

## GEORGIE WHITE SHOW NEEDS HUMOR; TUNES AND CHORUS GREAT

WASHINGTON, May 27.—Time, unless it be a good time, evidently means very little to George White for, not only did it take him three days to open his "Scandals of 1920" here, but, when he finally did get it started at the National last night, it continued running fully thirty minutes past midnight.

In general form, the show follows its predecessor, except that this year's score is more melodious and fraught with popular possibilities than that of last year. With the possible exception of Lloyd Garrett's tenor tones, there seems to be a paucity of voice talent in the cast. Dancing there is aplenty.

Ann Pennington cavorted herself into the affections of the audience from the very start. Her vocal ability is limited however.

Lester Allen and George Bickel are the show's comedy mainstays. They are seasoned comedians, but, at times, their task seemed hopeless, due chiefly to the insufficiency of the book.

Lou Holtz, the blackface "wise cracker," provoked a good deal of laughter with his quips, but his tendency seems to be to stress the vulgar note.

La Sylphe is a terpsichorean factor, as she was in last year's show. George White, himself, was conspicuous by his absence, except at the finish, where he did a few of the dances that have helped to popularize his nimble legs in vaudeville.

The show is arranged into two acts and sixteen scenes. It is a gorgeous spectacle, for the most part. A Pandora's Box idea for the opening is a good one, introducing, as it does, four pages who in turn introduce Soloist, Costume, Comedy, Surprise, Drama and Dance.

There is an airship cafe scene which is called "Three Miles Up." It really is one of the worth while features of the show. The "Presidential Election" number, which concludes the first act was funny, what with William Jennings Bryan presiding and disposing of the other candidates through a trap, until but he alone is left.

The costumes are beautiful and the girls who wear them are quite the most beautiful and youthful aggregation of femininity that has appeared in any show in this town for the longest time. The girls in the ensemble numbers, on the opening night, seemed to dance with more pep and energy than did the principals. But, this is excusable in the latter because of the extraordinarily long hours the entire company put in reheasing since it came here last Saturday afternoon. It rehearsed from Sunday morning until 9:45 that night. Then there was a recess until midnight, at which hour began a dress parade that lasted until 8 o'clock Monday morning. Following the dress parade the rehearsal was adjourned until 7 o'clock that night, when the company returned to the theatre and rehearsed continuously until 10:30 Tuesday morning. They were told to return that same afternoon for more rehearsals, but this time the stagehands rebelled and refused to continue working until they had a good night's rest. They won, the stagehands did, with the result that there was very little rehearsing done on the day the show opened.

This year's "Scandals" show is credited to Andy Rice, who wrote the book, which needs much fixing; Arthur Jackson, who wrote the lyrics, and George Gershwin, who has supplied a score that is one of the most essentially favorable things about the show. Alfred Newman, probably the youngest American musical director, being only nineteen years old, wielded the baton in the orchestra pit in a most seasoned manner.

The current "Scandals" show has merit, but it will have to be cut and pruned and injected with a great deal more humor before it will begin to bid for the popularity that last year's edition achieved. The program of the piece as it opened here was as follows:

GEORGE WHITE'S SCANDALS OF 1920
A MODERN MUSICAL REVIEW

Book by Andy Rice and George White. Music by George Gershwin. Lyrics by Arthur Jackson. Staged by George White and William Collier. Scenes by Law Studios. Herberd Ward, Art Director. Scenery built by Vail Construction Co. Costumes by Paul Arlington, Inc., and Schneider and Anderson. Property by the Seidle Studios. Musical Director, Al Newman.

THE PRINCIPALS IN THE CAST
Ann Pennington

| | |
|---|---|
| La Sylphe | Lester Allen |
| Frances Arms | George Bickel |
| Ethel Delmar | Jack Rose |
| Ruth Savoy | George Rockwell |
| Myra Cullen | Lloyd Garrett |
| Peggy Dolan | James Miller |
| Christine Welford | Lester O'Keefe |
| Darry Welford | Al Fox |
| Sascha Beaumont | James Steiger |
| Lou Holtz | Yerkes Happy Six |

Act 1
Scene 1—PANDORA'S BOX
Pages.....Christine Welford, Peggy Dolan, Katherine Manion, Frances Nay.
They introduce the Misses Jacque Bond, Ona Hamilton, Lou Martell, Anna Spelton, Miss Cook, Sophie Howard, Flo Howard, Winnie Dunn, Eleanor Dana, Georgie Moore, Marie Cattell, Grace Read, Gertrude McGushin, Marian Ward—
who in turn introduce:
Soloist.....Sascha Beaumont
Costume .....Vera Colburn
Comedy .....Ruth Savoy
Surprise .....Betty Marshall
Drama .....Louise Mayorga
Dance .....La Sylphe
Scene 2—ANY OLD STREET
Song—"My Lady"
Lester O'Keefe
Silk.....Betty Marshall
Cotton .....Myra Cullen
Wool .....Peggy Schram
Seal .....Dot Buckley
Sable .....Peggy Dolan
Dummies .....George Rockwell, Al Fox
Bryan .....George Bickel
Pedestrian .....Christine Welford
A Pest .....Lester Allen
A Customer .....Peggy Dolan
A Shop Lifter .....Darry Welford
Another Shop Lifter.....Ruth Savoy
A Female Detective .....Ethel Delmar
A Policeman.....James Miller
Song Number
"Swat the Profiteer"
By the Misses Mayorga, Gray, Christie, Beaumont, Cullen and Buckley
Paint Girls—Misses Nay, Manion, Furst, Ward, Howard, Dana
Scene 3—THREE MILES UP
Scene 4—IN MEXICO
Bandit Captain.....Ann Pennington
Der Capitan .....Lester Allen
Soldiers of Fortune.....Lou Holtz, George Bickel, Jack Rose, George Rockwell, Lloyd Garrett, James Miller, Lester O'Keefe, Al Fox
Bandits.....The Chorus
CHICA
A Mexican Cigarette Number
By Ethel Delmar and Chorus
Scene 5—PIANO DOLL SPECIALTY
Ann Pennington
Record played by George Gershwin
Scene 6—"ON MY MIND THE WHOLE NIGHT LONG"
Lloyd Garrett
and the Misses Betty Marshall, Peggy Dolan, Dot Buckley, Vera Colburn
Scene 7
Specialty .....Lou Holtz
Scene 8—A PRESIDENTIAL CONVENTION
Scandal Walk.....Ann Pennington
Act 2
Scene 1—A BALLET
By La Sylphe and Coryphees
Scene 2—A RUSSIAN PLAYLET
Scene 3—IDOL DREAMS ARE IDLE DREAMS
Ann Pennington, Lloyd Garrett and the Girls
Scene 4—GOOD SPIRITS
A fakir.....George Bickel
Another fakir.....Jack Rose
Scene 5—I LOVE THE OLD SONGS
By Lester O'Keefe
Home Sweet Home.....Darry Welford
Silver Bells.....Sascha Beaumont
Hiawatha .....Myra Cullen
Silver Threads Among the Gold.....Christine Welford
Scene 6—THE BLUFF APARTMENTS
Landlord.....George Bickel
Tenant .....Lester Allen
Mrs. Allen.....Frances Arms
Mr. Newlywed.....Lloyd Garrett
Mrs. Newlywed.....Ethel Delmar
Another Tenant.....James Miller
Another Tenant.....Jack Rose
A Specialty by Jack Rose
Song—"Tum On and Tiss Me"
By Ann Pennington and the Girls
Scene 7
Specialty.....Rockwell and Fox
Scene 8—GEORGE WHITE AND THE GIRLS
FINALE
Executive Staff for George White:
Al Lee.....Manager
Harry Sloan.....Press Representative
Sam Ledner.....Stage Manager
Mrs. Elva La Maye....Wardrobe Mistress
Edward J. Mettler.....Master Mechanic
T. J. Fitzpatrick.....Master of Properties
Albert Ryback.....Chief Electrician

## "TO-MORROW'S PRICE" ABOUT WALL STREET LOOKS LIKE SUCCESS

"TOMORROW'S PRICE." A comedy drama in four acts by Samuel Shipman and Percival Wilde. Presented by A. H. Woods and staged by Robert Milton at the Stamford Theatre, Stamford, Conn., May 28, 1920.

CAST.

Bob Dryden.....Purnell Pratt
Bobbie .....Tommie Meade
Jim O'Neill.....Leonard Doyle
Janet Granville.....Doris Kelly
Mrs. Robertson.....Helen Lackaye
Fred Robertson.....Harry Hanlon
Henry Van Arsdale.Edward Fielding
Mrs. Van Arsdale—Louise Macintosh
John Stetson.....Taylor Holmes
Evelyn Van Arsdale.....Ann Davis
Turner.....Felix Krembs
Williams.....George Lyman
Randall.....William B. Mack
McIntyre.....Horace Beckett
Graham .....Don Merrifield
Mrs. Jepson....Mrs. Stuart Robson
Mr. Stoddard.....Jack Mackenzie
Mr. Levine.....Anton Ascher
Mr. Stone.....Ray Wilson
Mr. Brown.....William S. Ely
Mr. Lorimer.....Martin Alsop

"Tomorrow's Price" is a play of Wall street and delves into the mysteries of buying on margin, selling short, hammering a stock, boosting it and other "street" manipulations. It is, besides this, full of interest and action, from the moment of the rise of the curtain on the first scene until its final descent.

The plot has to do with the listing of a tire security. Stetson, the inventor of the Stetson tire, threatens to give the world a product that needs no inflation except that which it gets on Wall street.

The Stetson & Dryden Tire Company was doing a highly profitable business until a man named Turner came along with an offer to increase the capital and make a few millions. Stetson's partner looks upon the plan with favor, but Stetson persists in his refusal to do so until he is finally persuaded by Evelyn Van Arsdale, with whom both partners are in love.

The day Turner is going to make a "clean-up," Stetson, with a view to protecting his friends, buys up Stetson stock until he has spent his last dollar. Things look blue for the inventor, but in the last act it develops that he has unconsciously turned the tables on Turner, who has sold more stock than he owned and is compelled to make terms with Stetson.

The third act requires some quick scenic changes for the seven sets used, but they were accomplished in a praiseworthy manner.

The story of the play is told in a highly entertaining manner and written in a way to make the technical terms readily understandable to the average theatregoer.

Taylor Holmes made an individual hit in the leading role. Ann Davis was charming and emotionally strong. The other characters were in adequate hands. In the opinion of those who made the trip from New York to witness the initial presentation, the piece will be a success.

This piece is scheduled to open in Chicago Friday night.

### HAST TAKES TWO PLAYS

Walter Hast has accepted for production two new plays for next season, entitled "The Indian Giver," by Ray Bryant, and "The Open Book," by Philip Bartholomea and Hyman Adler.

## LEW FIELDS' NEW SHOW "POOR LITTLE RITZ GIRL" LOOKS GOOD IN BOSTON

"THE POOR LITTLE RITZ GIRL."
A musical comedy with book by Henry B. Stillman; music by Richard C. Rodgers; lyrics by Lorenz M. Hart and staged by William J. O'Neill. Presented by Lew Fields at the Wilbur Theatre, Boston, May 28, 1920.

CAST.

Barbara Arden.....Aileen Poe
Madge Merrill.....Lulu McConnell
Lillian Lawrence.....Alma Adaire
Annie Farrell.....Florence Webber
William Pembroke....Victor Morley
Dr. Russell Stevens.....Roy Atwell
Dorothy Arden.....Eleanor Griffith
Jane De Puyster.....Eugenie Blair
Irene Wentworth....Rebekah Cauble
Helen Bond.....Elsie Bonwit
The Dancers.....
Ethel Rose and Leo Pirnikoff

"The Poor Little Ritz Girl" as presented by Lew Fields at the Wilbur Theatre gives to the stage an attractive little piece of the "intimate" kind so popular of late.

There is nothing especially ostentatious about the offering, either in the story, music, cast or settings. The dialogue is "juvenile" if anything, which may be a merit rather than a defect, as the prevailing atmosphere of the play abounds in youth and buoyancy.

The score is light, joyous and liberally besprinkled with tuneful melodies that will, no doubt, become popular in a short time.

In the cast are but two men, the other characters being supposed to be members of a musical comedy chorus, with the action taking place alternately in a bachelor's apartments and on the stage of a theatre.

Barbara Allen, the heroine, is a sweet young girl from the South who has come to New York to win fame and fortune and help the folks back home.

Being a stranger in New York, she is not surprised at the offer of a beautifully appointed apartment at a monthly rental of $25.

One evening, after Barbara is in bed, she is surprised by the entrance of a young man who claims the apartment as his. Many complications ensue, until it is explained that the janitor, thinking the owner yould be away all winter, had let the apartment for his own profit. It is a case of love at first sight between Barbara and the youth "Billy," and a counter love affair develops between Billy's friend, Dr. Stevens, and Barbara's sister, Dorothy.

The trio of unsophisticated chorus girls who cannot believe that Barbara is the innocent darling she seems to be, furnished the best comedy, though somewhat rough at times.

Victor Morley made the most of his opportunities and Roy Atwell was funnier than ever. He will probably develop the part to be the best of the many he has enacted during his career. Miss Poe was ingenuous as the heroine and sang with grace and charm. Elsie Bonwit is a rarely pretty and graceful miss and deserving of special mention, as is also Lulu McConnell, who, as a chorus girl of ancient vintage, was typical in the part.

Eleanor Griffith was heard to good advantage in the rendition of several songs and the dancing of Rose and Pirnikoff stood out well. The chorus was adequate in every way and the piece looks like a winner.

### GETS $30,000 IN 'FRISCO

SAN FRANCISCO, May 29.—In a two weeks' engagement at the Curran Theatre here, "Three Faces East" established a record by playing to gross receipts of $30,000. Owing to the demand for seats, the usual policy of the house was changed and an extra performance given on Sunday evening.

## TO THE HUNDREDS OF FRIENDS WHO HAVE WIRED, WRITTEN AND SENT FLORAL PIECES

FINDING IT ALMOST IMPOSSIBLE TO MAKE AN INDIVIDUAL ACKNOWLEDGMENT IN EACH INSTANCE—BUT DESIRING THAT EACH OF YOU SHALL KNOW THAT YOUR MESSAGE WAS GRATEFULLY RECEIVED—I TAKE THIS MEANS OF EXPRESSING MY DEEP APPRECIATION AND THANKFULNESS.

"RUBE" BERNSTEIN

# FRANK HUNTER

On Broadway this Summer. Doing fine with "FOLLY TOWN" at the COLUMBIA

IF YOU PLAYED TO MORE GROSS BUSINESS, SEASON 1919-1920, THAN

# LEW KELLY

YOU DID NOT PLAY THE SAME THEATRES

# JIM BENNETT

Offers his sincere thanks to the following managers, Jack Singer, "Rube" Bernstein, Sim Williams, Billy Minsky, for their excellent offers for next season. Have signed to be featured with Joe Wilton's "HURLY BURLY" SHOW on the American Circuit.

## STARS OF BURLESQUE

SOUBRETTE RE-ENGAGED FOR NEXT SEASON — **BETTY PALMER** — GIRLS GIRLS GIRLS

A NEW STRAIGHT MAN IN BURLESQUE SINGS AND DANCES — **O. J. (GENE) POST** — MANAGEMENT IKE WEBER

KAHN'S UNION SQUARE INDEFINITELY — **ALLEN FORTH** — SIGNED FOR NEXT SEASON

BARNEY GERARD'S GIRLS DE LOOKS — **CHARLOTTE STARR** THE LITTLE GIRL WITH THE BIG VOICE — DIRECTION ROEHM AND RICHARDS

ALWAYS WORKING — **MICKY MARKWOOD** — ADDRESS CARE OF CLIPPER

PEE WEE SOUBRETTE — **DORIS GREENWALD** — MANAGEMENT JACOBS AND JERMON SEASON 1920-21

### MOROSCO ANSWERS SUITS

Oliver Morosco last week filed answers in two of the suits instituted against him in the Supreme Court here by his wife. One is that in which Mrs. Morosco asks for an accounting and a receivership, her claim being that she is jointly interested in her husband's theatrical productions. The other one has to do with her claim that she is the owner of the "Peg o' My Heart" play.

The answers, filed by William Klein, Morosco's attorney, both set forth in substance that when Morosco made certain assignments of his property to his wife, he did so for no other reason than to protect himself from the "vicissitudes" of the show business.

In the counter claims set forth in his answers, Morosco asks the court to order his wife to surrender to him the assignments which, he claims, she procured from him without consideration and to nullify the agreements he claims his wife obtained from him under circumstances over which he had no control, namely, that his property might be taken away from him at some time or other by rival business interests.

As a result of an agreement reached between Nathan Burkan and William Klein, the attorneys representing the respective litigants, the two cases mentioned will be tried before a referee appointed by the court. A consent and order to that effect was submitted to Justice Tierney, sitting in Special Term, early this week, and it will probably be signed before the week is over.

This means that the trial will probably begin before the referee within the next two weeks, which would not have been possible had they been allowed to take their course on the regular calendar of the Supreme Court. In fact, the cases would probably not have been reached for trial before the latter part of next October or early in November.

As a result of this mutual submission of the cases to a referee, Mrs. Morosco's motion for a temporary receiver of her husband's property has been withdrawn by her attorney, Nathan Burkan. Following the trial of the actions, the referee will submit his decision to the court for confirmation.

### N. V. A. BEATS STAGE HANDS

Judging from the first two games the N. V. A.'s played last week, their team was on a slug-fest. Their first game was won by a score of 26 to 3, and, on Friday, the performance was practically repeated in a game against the I. A. T. S. E. No. 4, in Brooklyn. This game resulted in a score of 21 to 1 in favor of the actors.

The stage hands are now waiting for the various actors to play their houses so as to enable them to get even.

### BOOKED WITH SPIEGEL

Roehm and Richards last week booked Monica Redmond, prima donna, and Dot Leighton, ingenue, with Max Spiegel for his Abe Reynolds' Revue next season.

### "MANNY" CHAPPELLE ILL

"Manny" Chappelle, known to hundreds of player folk and at one time one of the most popular men along Broadway, is seriously ill in the Riverside Sanitarium, and probably never again will be toasted by his legion of friends.

Back in the halcyon days before the war "Manny" was the American agent for a popular brand of French champagne, with an income of $50,000 a year, of which, it is said, he spent the most along the big street.

During the last couple of years, Chappelle has had considerable trouble. In January, 1918, he was made defendant in an alienation suit for $100,000, in which Dorothy Green, the film actress, figured prominently. Although the jury exonerated "Manny," the affair eventually resulted in his wife seeking divorce, which she was awarded.

Three months ago "Manny" became ill, and a few of his remaining friends saw to it that he was taken to the sanitarium. It is not in the records that he has been judicially committed to the sanitarium. He is simply a patient.

### ACADEMY, PHILA., IN DEAL

PHILADELPHIA, May 26.—Following a meeting of the Philadelphia Orchestra Association this week, announcement was made of the reaching of a four-part agreement between the directors of the Academy, the Metropolitan Opera Company of New York, the Orchestra Association and a party of public spirited citizens, whereby the latter assume a lease on the Academy for five years, beginning September 1, next.

Under this agreement, which definitely removes all uncertainty in regard to the future of the orchestra, the return of grand opera to this city and the fate of the Academy, the usual sixteen performances of the Metropolitan Opera Company of New York will be given here next season. The fifty concerts of the orchestra will also be given as heretofore. Robert Kelso Cassatt has been elected director to succeed E. T. Stotesbury.

### CARTER LEFT $15,000 ESTATE

An estate not exceeding $15,000 in personal property was left by Frank Carter, killed May 9th in an automobile accident, according to Marilyn Miller, his widow, who last week made application for letters of administration upon the estate in the Surrogate's Court.

In addition to his widow, Miss Miller, Carter is survived by his mother, Carie Helping, of San Francisco; a brother, Marion Olive Carter, of Hotchkiss, Col., and a sister, Mary Lee, 32, of this city.

Carter also carried $20,000 in life insurance, payable to his mother and widow, in addition to the $15,000 estate. He was twenty-eight years old and was married in this city May 24, 1919.

## BURLESQUE NEWS

(Continued from Page 14)

### BEDINI PICKING PEOPLE

Jean Bedini will have for his "Peek-A-Boo" next season, Clark and McCullough, Archie Anright, Nat Mortan, Rita Rosa, Frankie James, May Myers, Elsie Huber, Balzer Sisters, Seven Musical Spillers, Six High Steppers and twenty girls. Arthur Harris will manage the show.

### WOODS BUYS PLAY

A. H. Woods has purchased a new play in four acts by Willard Mack, entitled "His Grace, the Loafer."

**MADISON'S BUDGET No. 17**

My greatest book of comedy material, containing a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and for male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price ONE DOLLAR. JAMES MADISON, 1052 Third Avenue, New York.

### GETS LOEW TIME

Stella Morissey and Her Harmony Boys will open in a musical and singing act at Red Bank, N. J., Monday. The Loew time will follow. Miss Morrissey will be assisted by two young men playing musical instruments. She will be on the Columbia Circuit next season with "Jingle, Jingle," I. H. Herks' show.

### GAYETY, BROOKLYN, CLOSES

The Gayety, Brooklyn, closed last Saturday night with the "Sweet, Sweetie Girls." James Daly will again be the advertising agent of the house next season.

### GOING INTO VAUDE

Arthur Putnam and Jack Gibson, of the Lew Kelly Show, open in vaudeville next week on the Keith time.

### SIGNS WITH COOPER

Helen Andrews has signed a contract with James E. Cooper for next season.

ANNOUNCEMENT

JOE WILTON'S

**Hurly Burly**

WITH

JIM BENNETT

AND

JACK ALLYN—FRANK MARVIN—CHAS. TAVE—HARRY GOODMAN—ARLONE JOHNSON—CHESTER RAYMOND —THE JASS OPERA CO.

*Wanted*

SOUBRETTE—INGENUE—STAGE MECHANICS—MUSICAL DIRECTOR

20 Chorus Girls 20

Apply 801 Columbia Theatre Bldg., New York

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WANTED FOR

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$30.00 A WEEK —SALARY

ALL WARDROBE. NO HALF SALARIES. SLEEPERS AND RAILROAD FARES TO OPENING AND CLOSING POINTS FURNISHED BY THE MANAGEMENT.

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WOP-COMIC SOUBRETTE EVER KETCH US

CARNEY & CARR

DANCIN' FOOLS WITH HARRY HASTINGS NEXT SEASON

MARGARET DOHERTY & CO.

PAST AND PRESENT

Direction—FLOYD STOKER

AL MARKS and BESSE ROSA

COMEDY ODDITIES DIRECTION—TOM ROONEY

BILLIE ROSE and DELL BLOSSOM

THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

HUGH McCORMICK & GRACE WALLACE

AT THE SEASIDE Direction HARRY WEBER

NOW PLAYING LOEW CIRCUIT WILLIE SMITH JEST-ER SINGER

HAVE YOU SEEN MY NEW ACT BY IRVING BIBO, AL. WILSON AND MYSELF? IF YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

ARTHUR O. MAY HELEN KILDUFF and MARIE ALLERTON

A HANDY MAN

EVERY OPERY NEEDS ONE

Direction FRANK DONNELLY

"FRANCIS & FOX"

IN A VAUDEVILLE ODDITY

Booked Solid

Direction—LEW CANTOR

ALHAMBRA, NEW YORK THIS WEEK, (MAY 31)

# Vincent Lopez

**and his KINGS OF HARMONY**

With Rooney and Bent in "Rings of Smoke"

PALACE, New York June 7 — Management Carlton Hoagland — PALACE, New York June 14

AT LIBERTY AFTER JUNE 1st

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People for entire cast. Also colored musicians. Preference given to those who can sing, dance and do good specialty. Colored girls for cake walk specialty and sister act.
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At Liberty for Next Season

# AL (HAPPY) HERTELL

ACROBATIC AND DANCING COMEDIAN. TRAMP, ECCENTRIC OR BLACKFACE. OPEN FOR BURLESQUE, MUSIAL COMEDY OR TABLOID.

*Direction—ROEHM AND RICHARDS*

Playing Loew Time, American, New York, June 2

# HARRY LA MARR

AS THE TEACHER IN
"THE LAST DAY OF SCHOOL"
A BIG LAUGH

# SEDAL BENNETT

JEWISH VAMP — SIGNED WITH JAS. E. COOPER FOR NEXT SEASON

# Pat Kearney

MANY THANKS TO ALL
Signed with
GEO. BELFRAGE'S 1920-21
"HIP HIP HOORAH GIRLS"

# NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

## VOKES AND DON

**Theatre**—*Hamilton.*
**Style**—*Novelty dog act.*
**Time**—*Twelve minutes.*
**Setting**—*Special, in two.*

Vokes is no longer "Officer Vokes" but, in neat Tuxedo, does a mild "souse" in front of a special drop showing the Seine. His opening song, "Gay Paree," with the assistance of a parrot in a cage, was a novelty, inasmuch as the parrot seemed to sing with him, although the lyrics used by the bird could not be understood. From where the reviewer sat in one of the boxes, it looked like careful training, and as if legitimately done. But if a trick, it is a good one.

Vokes is in a hurry when the act opens to catch a boat, but calls for the garcon to bring in another drink. Enter waiter with glasses and decanter.

The dog, Don, follows shortly, does a "drunk," and the rest of the act devolves around the efforts of Vokes to get Don to stand up sufficiently to make the boat. Failing to do so, Vokes 'phones for a taxi, but, one being unobtainable, a patrol wagon is sent, instead. A wonderfully effective illusion of the patrol wagon is flashed from the rear onto the drop, showing the wagon leaving, making several turns and crossing the bridge. A gendarme then enters, supposedly to arrest Vokes and the dog, but, after several drinks, he is hors de combat, and Vokes makes an exit with the dog. There are several off-stage effects and a boat is flashed on the screen.

The act is a decided novelty and is presented with polish and careful attention to detail, even though boats for America do not leave from Paris on the Seine. Vokes could easily change a line or two and cover this inconsistency, which was the only doubtful point noted in an otherwise well constructed act.

The act was an unqualified hit, responding to many bows with and without the dog, which is a new one since Vokes has been abroad. H. W. M.

## CLARK AND BERGMAN

**Theatre**—*Riverside.*
**Style**—*Singing and dancing.*
**Time**—*Eighteen minutes.*
**Setting**—*Special.*

Clark and Bergman, after several months' absence from the vaudeville stage, are back in a new song and dance production which, from the rise of the curtain, until its fall, is entertaining to a superlative degree.

They are supported by the Crisp Sisters, two young and clever dancers, and a pianist who plays their accompaniments in a musicianly manner.

The act opens with the singing by Clark and Bergman of a well written, melodious number called "Mandy and Me." Rendered in their capable manner, it starts the act off finely and is followed by a comedy stuttering song. "Saharah Rose" was the next number and was followed by a clever comedy lyric dealing with the prohibition question and called "On the Way to Jersey."

The Crisp Sisters then appeared and in striking costumes did a well executed dance, giving way to Clark and Bergman, who sang another comedy number called "After You Get What You Want You Don't Want It."

Another dance by the Crisp girle was followed by the closing song, one of the most pretentious in the act and entitled "The Land of Old Black Joe." In it Clark and Bergman do a fine bit of dancing and the Crisp Sisters, in novelty costumes join for the finish.

Bergman, who is connected with the Irving Berlin Inc. music house, announced before his opening that he was returning to the stage for a very short engagement, not more than three or four weeks. The success of his present offering is such that he can remain with it in the big house as long as he wishes.
—W. V.

## "LAST DAY OF SCHOOL"

**Theatre**—*American.*
**Style**—*School room comedy.*
**Time**—*Twenty-two minutes.*
**Setting**—*Special, full stage.*

The act opens with the teacher ringing the bell for the opening of the school and eight little girl scholars answering the roll call by trooping down the theatre aisle and going on stage. Two bad boys, one red-headed "Patsy" and a fat "Ikey" help along with the comedy.

Harry La Marr, who has been seen in much better surroundings, among which were as Aunt Abbey in "The County Fair" and as the queen in "Beauty and the Beast," provides constant action as the teacher and indulges in many falls. He also presents a lively Spanish dance and is a big factor in the success of the act.

Jules Black is a funny Hebrew scholar and Charley Gould does good work as Patsy. He also does a good grotesque dance.

Helen Gould is seen to advantage in a skipping rope jig and reel. The Laurence Sisters do a neat dancing turn and the Hassan Sisters sing two kid numbers with success.

The act was well liked and went over well. The "Musical Alphabet" is one of the good vocal numbers.

## OUIJA

**Theatre**—*Proctor's 125th St.*
**Style**—*Violin.*
**Time**—*Ten minutes.*
**Setting**—*In one.*

Ouija is not a mind-reading act, as the name would suggest. Whether it is the real name of the young man who offers this violin routine or not, will have to be found out from the ouija.

Ouija has an Eastern cast of feature, but we were doubtful as to his nationality until the close of his act, when he made a brief speech, asking the audience not to allow the Philippines to get their independence until they are able to take care of themselves. This might mean that he is a Filipino, and it might also mean that he is not. Again we refer you to the ouija.

Ouija opens with "Humoresque" and goes into "Dardenella." This is followed by the overture from "William Tell" and the closing bit consists of "Home Sweet Home," played in the manner of the Irish, Jewish, Chinese and American, according to Ouija's conception.

Either Ouija is a very poor player or needs a new instrument. It is difficult to say which, for, at times, his figering was poor, and at others, the violin was flat. He might do for the small time as a novelty. G. J. H.

## CHARLES AND DOROTHY DINGLE

**Theatre**—*Proctor's 125th St.*
**Style**—*Talking and singing.*
**Time**—*Fifteen minutes.*
**Setting**—*In two (special).*

This is, evidently, one of those "self-written" acts, for surely no man in the world could be mean enough to charge money for writing it.

The setting represents a rustic hotel at "Muskrat Junction." There, Charles Dingle is seen as an old "rube." Dorothy Dingle, a pretty little blonde, is a girl who left home, went on the stage, and now has returned on a short vacation to see her old home.

Almost a plot for a small-time sketch. But, this team didn't offer it as a sketch. They talked for twelve minutes about this person and that place, for comedy effect, and got two laughs during that time. Rather weak ones, too, but we'll call them laughs. They then closed, with the girl playing the piano and the man singing "The Barefoot Trail," in a pleasing voice. The closing bit was the best part of the offering, which isn't much of a compliment. G. J. H.

### GAIL KANE GETS JUDGMENT

Gail Kane last week obtained a judgment amounting to $2,536.01 against Lester Park, general manager of P. and W. Pictures, Inc., by default.

In her complaint, filed by Nathan Burkan, Miss Kane alleged that Park personally guaranteed the payment to her of a balance of $2,500 which the pictures corporation owed her for appearing in "A Good Woman."

Under the terms of her contract with the pictures corporations she was to receive $3,500 for appearing in the picture. She received $1,000 when she signed the contract last February and, she sets forth in her complaint, the corporation agreed to pay her the balance from the receipts of the picture.

She alleges that the corporation failed to pay her the balance, so Park personally assumed the indebtedness, after getting an assignment of her claim against the corporation. When Park, too, failed to pay her the debt he had assumed, she sued.

### SCHACHT CHARGES DISMISSED

The charges preferred by Paul Benedek, president of the Chateau Thierry Corporation against William A. Schacht, the corporation's former treasurer, were finally dismissed by Magistrate Schwab in the Harlem Police Court, last week.

### TO PRODUCE TWO-REELERS

The National Film Corporation of America will produce a series of twenty-six two-reel comedies to be distributed through Goldwyn. The first four will soon be ready for release. They are, "The Road to Ruin," "His Wife's Husband," "In and Out," and "Knocking 'Em Cold."

### BEBE DANIELS TO STAR

Bebe Daniels has been signed to star in a series of pictures for Realart. She is nineteen years old and has appeared in films from the time she was eight. She started her career on the stage at the age of four.

### ASCHERS HAVE NEW P. A.

CHICAGO, Ill., May 29.—Tom Bourke, for many years a newspaper writer of this city, has been made general publicity manager for Ascher Brothers, who control a string of theatres, specializing in motion pictures only.

### SELZNICK TO WORK IN EAST

Beginning July 1, all Selznick productions will be made in the eastern studios in the Bronx and Fort Lee. Selznick has taken over the old Solax studio and rearranged the producing schedule so that all units will work in the East.

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 17)

**Hayes** and **Neal** will in the future be known under the name of Hayes and Lloyd.

**Jessica Brown,** formerly in "The Girl From Home," has been engaged to appear in the Winter Garden show.

**Walter Geer,** stage manager of "Jane Clegg," has left the Theatre Guild for a Summer stock engagement.

**Lillian Mills,** the original minstrel girl, is not the **Lillian Mills** who is singing at the Walton Hotel Roof, Philadelphia.

**Jack Burch,** manager of McVicker's Theatre, Chicago, is convalescing rapidly and is expected back at his post shortly.

**Edward Elsner,** who staged "Not So Long Ago," has been engaged to put on "Lights of Duxbury" for the Shuberts.

**Trixie Willette,** a chorus girl with the Star and Garter Show, has recovered following an operation for appendicitis.

**Ann Howard,** a dancer at the Green Mill Gardens, is in the American Hospital, Chicago, under medical observation.

**Willie Berger,** who books for the W. M. V. A., has announced he will be married June 6 to **Dot Gerber,** of Billy and Dot Gerber.

**Mlle. Maranita** has been signed for an indefinite engagement to play the lead in "The Garden Follies" at the White City, Chicago.

**Mrs. W. A. La Valle,** a member of the Therle-Duffield company, is undergoing medical observation at the American Hospital, Chicago.

**Billy Davis** and **Bunny Dale** have resigned with Max Spiegel for next season. They were with the Abe Reynolds Show this season.

**Peter Lang,** of "The Honey Girl," was given a surprise party on Saturday by the members of the cast, to celebrate his sixty-first birthday.

**Nora Norine** has closed her season on the Orpheum time and will take a trip with her husband, **Eddie Hibben,** to the coast for a vacation.

**Samuel Levin,** general manager of Jones, Linick and Schaefer, left Chicago by motor last week for New York City, accompanied by his wife.

**Frances Alda,** wife of Manager Gatti Casazza of the Metrooplitan Opera Company, sailed for Havre on the steamer *France* last week.

**Charlotte F. Faurot,** of George Cohan's "Genius and the Crowd," has left the American Hospital, Chicago, following an operation for chronic appendicitis.

**Eileen Huban** will appear on Broadway about the middle of August in "Paddy, the Next Best Thing," which Robert Courtneidge, the London producer, will present.

**Eddie Hibben,** booking manager of the motion picture and cabaret department of the Unity Vaudeville Circuit, Chicago, will go to the Pacific coast for an extended vacation.

**Charles Smith,** of the Studebaker Theatre staff, Chicago, received an infection in his hand last week, due to a piece of glass, and was forced to undergo an operation.

**Alice Hamilton** was signed last week for the newest edition of the "Greenwich Village Follies." She will finish her vaudeville engagements over the Keith circuit within the next two weeks.

**Mabel McCane's** supporting cast in "The Little Blue Devil" when it opens next August in Chicago, will include **Maud Nolan, Wilbur Cox, George Phelps, Merle Stephens, Norma Thomas, Mme. Ida** and the **Cosmopolitan Trio.**

**Joseph Daley,** a member of Howard's Animal act, who was bitten on the hand a few weeks ago and had blood poison develop, is improving to such an extent that he will be able to leave the American Hospital, Chicago, shortly.

The **Four Bards, Bartram** and **Saxon, Gordon** and **Ford, Pat Rooney** and **Marion Bent, Elinore** and **Williams, Anatole Friedland** and Company, **Anna Chandler** and **Bradley** and **Ardine** played the New Amsterdam Theatre last Sunday night.

**Jimmy Hussey** and Company, **Le Maire and Hayes, Nelson** and **Cronin, Arnold** and **Lambert, Marie Gasper, Royal Gascoines, Master** and **Kraft, Alfred Farrell** and Company, and **Poulter** and **Talbot** appeared at the Manhattan Opera House Sunday night concert.

**Charles Lawler,** who wrote "The Sidewalks of New York" and similar hits of many years ago, has been blind for the last four months. This became known last week while he was appearing in conjunction with "Ireland, a Nation" at the Montauk Theatre, Brooklyn. His daughter travels with him, leading him about.


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BILLY HARRIS
Will Do a Versatile Character Act at Close of Season — Now With LID LIFTERS

EVELYN DEMAREST
PRIMA DONNA — WITH THE MIDNIGHT MAIDENS

STELLA WARD
FOLLY TOWN — COLUMBIA, NEW YORK CITY

BILLIE KIMES
Soubrette Edmund Hayes Own Show — Management Rockm and Richards

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INGENUE — SIGNED WITH JAMES E. COOPER SEASON 1920-21

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HARPER & BLANKS
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JEAN LEIGHTON'S REVUE

**SYRACUSE.**

(First Half)—Three Regals—Winkle & Dean—Carroll & Sturgis—What Love Will Do—Mae West—The Golden Bird. (Last Half)—Mildred Harris—Calvert & Shayne—Burt & Rossdale—Grey & Byron—Sampson & Douglas—Everett's Monkeys & Hipp.

**SCRANTON.**

(First Half)—Nora Jane & Yalte—Helen Primrose—Tuck & Claire—Little Cinderella. (Last Half)—Monahan & Co.—Ross & La Duo—An Heir For a Night—Margarite Padula—Gillette's Monkeys.

**TROY.**

(First Half)—Rekoma—Two Dufor Boys—Grey & Byron—Paul Decker & Co.—John O'Malley—Petit Troupe. (Last Half)—The Bradnas—Frank Markley—Master Gabriel & Co.—Wilson & Wilson—Mabel Berra & Co.—Marg. Barron & Co.

**TOLEDO.**

(First Half)—Jack Martin Co.—Dolly Morrisey—McCarthy & Stenard—Kelo, Keyes & Melrose—Pianoville. (Last Half)—Gabby Bros. & Clark—Sophie Kassmir & Co.—Arthur Sullivan Co.—Christie & Bennett—Royal Hawaiian Four.

**TORONTO.**

Robert Swan—Gates & Finley—Miller & Bradford—Dalton & Craig—Joe Towle—Wheeler Trio.

**YORK.**

(First Half)—Kerr & Ensign—Fox & English—Joe Bennett—White Hussars. (Last Half)—Lynch & Zeller—Conley & Francis—Wayne, Marshall & Candy—Catherine Murray—Sam Yee Troupe.

## LOEW CIRCUIT

**NEW YORK CITY.**

**American** (First Half)—Tamaki Duo—Dale & Masters—Eckhoff & Gordon—Jack Goldie—Powder Puff Parlor—Morrison & Harte—Florence Henry & Co.—Shea & Carroll—Mykoff & Vanity. (Last Half)—Frank Hartley—Rose & Shaw—Edmunds & Rogers—McCoy & Walton—Sweet Sixteen—LaRose & Adams—Bryant & Stewart.

**Victoria** (First Half)—Willy Bros.—Gallerini Sisters—Fern & Marie—Jimmy Lyons—Purple Lady Minstrels. (Last Half)—Snell & Vernon—Mabel & Johnny Dove—Helen Colene & Co.—Wyre & Fields—Last Day at School.

**Lincoln Sq.** (First Half)—Knowles & Hurst—Robinson & Parquette—Cardo & Noll—Who Is He?—Snell & Vernon. (Last Half)—Tamaki Duo—Howard & Bernard—Stan & Mae Laurel—Fern & Marie—Gorgalis Trio.

**Delancey St.** (First Half)—The Angers—Foster & Dog—LaRose & Adams—Luba Meroff & Co.—Ted Doner—Romas Troupe. (Last Half)—Morrison & Harte—Dale & Masters—Jimmy Lyons—Lee Art Sextette—L. Wolfe Gilbert & Co.—Mykoff & Vanity.

**Greeley Sq.** (First Half)—Frank Hartley—Rose & Shaw—Howard & Bernard—Stan & Mae Laurel—McCoy & Walton—Lee Art Sextette. (Last Half)—The Angers—Foster & Dog—Eckhoff & Gordon—State Room 19—Who Is He?—Heras & Preston.

**National** (First Half)—Three Nitos—Cervo—Baldwin Blair & Co.—Gibson & Pollack. (Last Half)—Knowles & Hurst—Dale & Burch—Romas Troupe.

**Orpheum** (First Half)—Jack Hanley—Meyers, Burns & O'Brien—Ethel Mae Hall & Co.—Wyre & Fields—Last Day at School. (Last Half)—Brown's Dogs—Maude Allen & Co.—Taylor & Howard—Ted Doner—Purple Lady Minstrels.

**Boulevard** (First Half)—Sherman & Rose—Mabel & Johnny Dove—Chisholm & Breen—Wilson & McAvoy—Mora & Reckless Duo. (Last Half)—Nora Allen & Co.—Baldwin, Blair & Co.—Jack Goldie—Slatko's Rollickers.

**Ave. B.** (First Half)—Albert Donnelly—Maude Allen & Co.—Grew, Pates & Co.—Adrian—Aerial Macks. (Last Half)—Johnson & Parsons—Nine Mischief Makers—Cervo—Bert Bros.

**BROOKLYN.**

**Metropolitan** (First Half)—Four Cliffords—Helen Colene & Co.—Bryant & Stewart—Sweet Sixteen. (Last Half)—Three Nitos—Robinson & Parquette—Florence Henry & Co.—Wilson & McAvoy—Powder Puff Parlor.

**Palace** (First Half)—Aerial LaVails—Francis & Fox—Hall & O'Brien—Armstrong & Joyce—Nine Mischief Makers. (Last Half)—Dorothy Wahl—Luba Meroff & Co.—Coogan & Casey—Willy Bros.

**De Kalb** (First Half)—Thomas & Frederick Sisters—Nora Allen & Co.—State Room 19—Dale & Burch—Heras & Preston. (Last Half)—Sherman & Rose—Charlotte Worth—Cardo & Noll—Shea & Carroll—Mora & Reckless Duo.

**Fulton** (First Half)—Brown's Dogs—Charlotte Worth—Taylor & Howard—L. Wolfe Gilbert—Slatko's Rollickers. (Last Half)—Jack Hanley—Francis & Fox—Ethel Mae Hall & Co.—Gallerini Sisters—Adrian.

**Warwick** (First Half)—Bert Bros.—Chas. Gerard & Co.—Dance Fantasies. (Last Half)—Aerial LaVails—Hal Johnson & Co.—Armstrong & Joyce—La Petite Jennie & Co.

**BALTIMORE.**

Chyo—Silvers & Berger—Girl in the Basket—Mary Haynes & Co.—Four Jacks and a Queen.

**BOSTON.**

(First Half)—McIllyer & Hamilton—Four Gardeners—Geo. Randall & Co.—Billy Schoen—Fashions A La Carte. (Last Half)—Barrow Bros.—Willie Smith—Into the Light—Weber, Beck & Frazer—Jonia's Hawaiians.

**FALL RIVER.**

(First Half)—Barrow Bros.—Willie Smith—Into the Light—Weber, Beck & Frazer—Jonia's Hawaiians. (Last Half)—McIllyer & Hamilton—Four Gardeners—Geo. Randall & Co.—Billy Schoen—Fashions A La Carte.

**HAMILTON, CANADA.**

Skating Morrells—Halligan & O'Rourke—Three Beauties—Joe Whitehead—The Corinthians.

**HOBOKEN.**

(First Half)—LaPetite Jennie & Co.—Coogan & Casey—Margy Duo. (Last Half)—Dance Fantasies—Ling & Long.

**LONDON.**

(First Half)—Tasmanian Trio—Gene & Manette—McMahon & Chapelle—Browning & Davis—Gehan & Gehan. (Last Half)—Joe & Agnes Riley—Moore & Fields—On Manila Bay—Alf Ripon—Leo Zarrell & Co.

**MONTREAL.**

Montambo & Nap—Minus & Bryant—Gilroy, Dolan & Correll—Clayton & Lennie—La Temple & Co.

**NEW ROCHELLE.**

(First Half)—Ling & Long—Dorothy Wahl—Hal Johnson & Co. (Last Half)—Thomas & Frederick Sisters—Hall & O'Brien.

**PROVIDENCE.**

(First Half)—Helen Miller—Henderson & Halliday—LeRoy & Mabel Hart—Bison City Four—Lucy Gillette & Co. (Last Half)—Sommers Duo—Gilbert Sisters—Jean Gordon Players—Howard & Craddock—Gypsy Songsters.

**SPRINGFIELD.**

(First Half)—Sommers Duo—Gilbert Sisters—Jean Gordon Players—Howard & Craddock—Gypsy Songsters. (Last Half)—Helen Miller—Henderson & Halliday—Leroy City Four—Lucy Gillette & Co.

**TORONTO.**

Pequo & Fallows—Thornton Sisters—Tommy Gordon—Beatrice Morrell Sextette—Lee & Bennett—Mystic Hanson Trio.

## W. V. M. A., CHICAGO, ILL.

**CHICAGO, ILL.**

**Chateau** (First Half)—Russell & Hays—Dancing Oddities—Josie Flynn's Minstrels—Frank Ward—Travilla Girlie & Seal. (Last Half)—Ambler Bros.—Embs & Alton—Conley & Ray—Yates & Reed—Ernest Evans & Girls.

**ABERDEEN, S. D.**

**Orpheum** (Last Half)—Kahoeloe Duo—Honeysuckle & Violet—Billy Walsh.

**BELLEVILLE.**

**Washington** (First Half)—Arthur & Peggy—Kelly & Post—Samaroff & Sonia. (Last Half)—Swain's Cockatoos—Lillian Watson—Monroe Bros.

**E. ST. LOUIS, ILL.**

**Ebbers** (First Half)—Garcinetti Bros.—Garry Owen & Co.—Lilian Watson—La France Bros. (Last Half)—Arthur & Peggy—Brown & Simmons—Will Mahoney—Samaroff & Sonia.

**FREMONT, NEB.**

**Wall** (Last Half)—Elverton—Burns & Lorraine—Louise Paulette.

**FARGO, N. D.**

**Grand** (First Half)—Kahoeloe Duo—Honeysuckle & Violet—Billy Walsh. (Last Half)—Leonard & Germaine—Marcelle Marion—Alphonse & Conzano—Barth & Barth.

**GRAND ISLAND, NEB.**

**Majestic** (First Half)—Meaney & McKeever—Hewett's Musettes—Bert Cowdrey—Kinkade & Kinkade.

**GRANITE CITY, ILL.**

**Washington**—Broslus & Brown—Taylor & Francis. (Last Half)—Wills Gilbert—Collins & Dunbar.

**GRAND FORKS, N. D.**

**Orpheum** (First Half)—Leonard & Germaine—Marcelle Marion—Alphonse & Connno—Barth & Barth. (Last Half)—Parrell—Marion & Howard.

**KENOSHA.**

**Virginian** (Last Half)—Paula Armstrong—Cameo Girls—Danny Simmons—Kimiwa Trio.

**RACINE.**

**Rialto** (First Half)—Kimiwa Trio—Al Wohlman—Cameo Girls—Stan Stanley. (Last Half)—White Bros.—Johnny Kean—Oh What a Day—Ray & Emma Dean—Stan Stanley.

# VAUDEVILLE BILLS

(Continued from Page 23)

## LUST GETS POLI THEATRE

WASHINGTON, May 31.—Sidney B. Lust has taken over the Poli Theatre here and will open it on June 6 with "The Confession," a big photoplay special starring Henry B. Walthall. He has also obtained the lease of Ford's Opera House, Baltimore, which opens under his direction on June 7 with "The Confession" as the chief pictorial attraction.

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WEEK OF JUNE 7 AND 14
PALACE THEATRE
SIGNED FOR NEXT SEASON WITH
JOE WEBER'S "HONEY DEW"

## CAPITOL

The first act of the "Pirates of Penzance" is given at the Capitol Theatre this week in a manner superior to the presentation of the heavier operas which have preceded.

Irene Williams sang Mabel in good voice on Sunday night and imbued the part with a certain amount of girlishness. In the principal aria allotted to her, she displayed a coloratura that was flexible and true and an encore was demanded. While not displying the pristine mellowness of Yvonne De Treville in her palmy days, Miss Williams, nevertheless, was an interesting Mabel.

Back in the days of the Castle Square Opera Company, Wm. Stewart sang the part of Samuel, now played by Jackson Kinsey, and Raymond Hitchcock was Major General Stanley, of the British Army. Bertram Peacock, who essays the Major's role, compares most favorably with his predecessors, who, besides Hitchcock, include De Wolf Hopper and Frank Moulan. Peacock's diction was admirable and his sense of comedy values perfectly attuned.

The rest of the cast was worthy. The enunciation of Helen Clark was noticeably good. The female portion of the chorus, in the ensembles, sounded weak and is not strong enough in number of voices to counterbalance the male portion.

The orchestra played Beethoven's "Leonore No. 3" in a praiseworthy manner and with more smoothness, exactitude and precision than has been noted in many of their previous efforts.

"Girls and Gunpowder" seemed a silly sort of a comedy, using the old-time slap-stick methods employed in the early days of motion pictures, when Florence Lawrence was the idol of filmdom.

The screen version of James Oliver Curwood's tale of the Northwest, "The Courage of Marge O'Doone," showed admirable photography, clever lighting effects and a projection that was unmarred by careless "cutting." Pauline Starke, around whom the main interest centers, through her ability to handle bears, was the part called for. The fight with the bears and their subjugation by her was thrilling and of dramatic value. The scenario seemed a little drawn out through unnecessary padding and several scenes could be eliminated, which would speed up the culminative denouement.

The Capitol closed under the old regime Tuesday night, but will re-open next Friday night, when initial performances under the personal direction of S. L. Rothapfel will be inaugurated. H. W. M.

### EDWARDS FRIEND OF BUSINESS

That Governor Edwards, of New Jersey, who is now pushing his candidacy for the presidential nomination at the Democratic convention in San Francisco, June 28, is a staunch friend of the theatrical industry, was revealed this week when he let it be known that he is much gratified with the support he is receiving from the amusement industry. Through Walker H. Vick, in charge of the Edwards' headquarters at the Hotel Manhattan, he let it be known that he intends to do everything in his power to have a plank inserted in the platform of the party that will prevent any law makers interfering with the present liberal policy under which the theatrical and motion picture businesses are being conducted.

With a determination to take measures toward completing an organization composed of all branches of the amusement industry to further the interests of Gov. Edwards, the Amusement News and Advertising Writers' Personal Liberty League is arranging to hold a series of meetings in the next two weeks to which they will invite all those interested in the theatrical and motion picture field.

One of the first moves they will make is to call upon William A. Brady and tender to him the presidency of the organization, which is a branch of the National Personal Liberty League, that has for its principal object the repeal of the 18th Amendment, State Sovereignty and a Sound and Conservative business administration in Washington.

Ben H. Atwell, of the Capitol Theatre, chairman of the Amusement News and Advertising Writers' Organization, is now formulating plans for the chartering of a special train to the San Francisco convention where, it is expected, at least 250 purveyors of publicity will spread propaganda on behalf of Gov. Edwards among the delegates to the convention.

### LASKY SAILS FOR ENGLAND

Jesse L. Lasky sailed for England on board the *Adriatic* on Saturday. While in Europe he will arrange with foreign authors for the production of their material here. He will also visit the Famous Players-Lasky studio in England.

### CARPENTIER MAKES GOOD ACTOR

The presentation of Georges Carpentier, as a film star, proved an agreeable surprise to the large number of film folk and newspaper men who gathered at the Astor Saturday night to see the initial effort of the French fighter under the auspices of the American Legion.

"The Wonder Man," as the film is called, is a tale of love and adventure with a somewhat mysterious atmosphere permeating the entire story. It was written by David Carson Goodman and produced for Robertson-Cole under the direction of John G. Adolphi.

The action takes place in and around Washington, with the Potomac Ridge Club and the home of the Stoners as the main scenes of action. Henri D'Alour is the social lion of Washington, due to his war prowess in behalf of France and his general all-around likeability. He and Dorothy Stoner are in love with each other, the match, however, not being over pleasant to Dorothy's stepmother.

The American Farm Implement Company has large contracts with France for farm machinery. These contracts have, in some way, been altered so as to raise the price figures, thus defrauding France out of millions of francs. The Federal authorities are searching for the culprits, who prove to be Gardner and Stevens, both members of the firm.

This disclosure does not come, however, until an interesting tale of love and intrigue, in which Gardner attempts not only to fix the blame for a series of crimes upon D'Alour, but tries also to steal his sweetheart and blacken his reputation.

The lighting effects, direction and photography of the picture were all of the best and there were many surprises in store for those who witnessed the film. Carpentier, as the hero, was called upon to give exhibitions of athletic ability which marked him as a perfect all-round athlete. The work of Faire Binney as his sweetheart was very clever and she won the hearts of many others as well. Florence Billings has a part that is none too big for her to display her ability in. Robert Barrett, as Gardner, did excellent work, and the remainder of the cast, which was exceptionally well picked, followed suit.

John Burkell's work as a government employee, playing butler, was a choice bit of acting. The cast, complete, contains the following names: Georges Carpentier, Faire Billings, Cecil Owen, Robert Barrett, Florence Billings, Downing Clarke, William Halligan, P. C. Hartigan, John Burkell, William Noell, Gustave Wilson, Jack Blumenfeld, Charles Craig and Francois Descamps.

Robertson-Cole has a picture that will prove, without a doubt, a large drawing card in any place where the name of Carpentier is known. It has all the necessary essentials of a successful film.

### "PURPLE MASK" CLOSES

"The Purple Masck," with Leo Ditrichstein, closed at the Majestic Theatre on Saturday night. After resting for four weeks, Ditrichstein will begin rehearsals on "Our American Visitors," which the Shuberts will produce this summer. Ditrichstein will again take up his role in the "Purple Mask" show for a second season beginning Labor Day, in Chicago.

### REISENFELD SIGNS CARTOONIST

Edwin Marcus, cartoonist on the staff of the New York *Times*, and known as Marcus, has been signed by Hugo Reisenfeld for the staff at the Rivoli, Rialto and Criterion theatres, to draw a weekly cartoon. This will be run in the three houses, together with the news reel.

### SIGN FOR JEWELL CARMEN FILM

Leslie Austin, now playing with Ethel Barrymore in "Declasse," at the Empire Theatre, has been engaged by Roland West as leading man in Jewel Carmen's new feature picture "Out of the Darkness."

### MORTIMER WITH ROBERTSON-COLE

Horace Mortimer, formerly press representative of the Orpheum Circuit is now connected with the Robertson-Cole exploitation department as idealist.


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## REMBUSCH ISSUES STATEMENT

Frank Rembusch last week issued a lengthy statement in answer to several attacks made upon him. It was as follows:

"There are three national conventions of exhibitors called for Cleveland, June 8, 9, 10 and 11, to wit: Theatre Owners Association by Cohen, Independent Picture Exhibitors called together by Patterson, and the old National League by Alfred Black. Cohen's organization does not agree with the other two regarding organization policies, therefore, I have suggested that each organization be given one day and all go as one body to all three meetings and on the last day of convention eliminate the three and all join together into one big permanent organization.

"Independents want one day to report on their movement to force all producers out of theatre business. The old league after ten years of service is entitled to consideration. These propositions have been wired to Mr. Lustig, chairman of Cleveland Exhibitors, with request for a positive reply, but he gives only evasive answers. Therefore, the presumption is they are playing politics.

"Lustig, Bullock, Van Praag and Cohen are leaders of theatre owners and expect to control all convention meetings in order to put over their movement which, as per their contract, is a film advertising scheme that allows them to censor all pictures and control the industrial film business. Last year they bolted the St. Louis national convention and have belittled all organization activities except their own during the past year. I predict that they will bolt this year again. Last year they were voted down two hundred to seven. They did not submit to a majority last year. Will they this year? They refuse to meet the officers of the old organization at Utica for a conciliation. These are simple cold facts, and while they have as much right to go into the film business as any one else, it is my belief that we will never have a national organization worth while unless it is founded on broad principles without any money-making schemes. We have tried expositions, balls, insurance schemes, running trade journals and this film advertising scheme will bring us grief and disaster same as heretofore.

"There are so many angles to this industry and so many wheels in wheels that the right kind of national organization must be entirely free from any money-making schemes and supported entirely by cash dues sufficient to function on a big scale. It must be as impartial as the supreme court and its principles as broad as the Constitution of our country, and all must abide by the majority rule. It must help the unfortunate exhibitor, co-operate with the fair producer and battle with the unfair producer. It should not be controlled by one man or any co-operative booking schemes, because all of these things are uncertain."

## BAMBERGER AND LEVEY JOIN

Leon J. Bamberger and Joe Levy have opened offices in the Putnam building under the firm name of Bamberger and Levy, to act as general sales agents to the motion picture industry. They will handle states rights, foreign rights and everything else that pertains to the motion picture industry except the production of the film itself.

Bamberger has been connected with Selznick, Fox, J. A. Berst, Walter M. Irwin. Levy has received his motion picture experience with United, Triangle, Metro and World.

## M. GAUMONT ARRIVES

M. Gaumont, head of the film company bearing his name, arrived here from France last week, bringing with him a colored film of the Allies Victory Parade through Paris on July 14, 1919. He is planning a showing of the film at a Broadway house.

## EARL METCALFE TO BE FEATURED

Earle Metcalfe is to be featured in a forthcoming eight-reel Fox feature production, directed by Edward Stanton. The picture is a propaganda film. Metcalfe was chosen because of the work he did some months ago in "While New York Sleeps."

## UNITED TO BE REORGANIZED

Plans for the reorganization of United Pictures at present in the hands of a receiver, have been proposed and are now being carried out. These include United Theatres, as well and, under the new scheme, each of the companies will be independent organizations. The company's report of the proposed reorganization follows.

"The production company and the theatres company shall be divorced this extent: The production company shall have its main office in Los Angeles, where it shall devote itself to the production of pictures. There shall be a new president of the theatre company, preferably an exhibitor of standing.

"From four to eight competent men shall be engaged immediately to visit the different territories, in order to sell territorial franchises and organize the units.

"The officers of both companies will organize the creditors' committee and carry the negotiations with that committee and all the creditors of both companies for the settlement of all claims.

"The company will sell territorial units covering the whole United States. Preference will be given to United members who would desire to acquire any territory.

"Each territorial unit in all future negotiations shall be rated on a percentage scale similar to the schedule of First National Exhibitors' Circuit.

"The purchaser and owner of a territorial unit shall have the right to assign his rights to a local company which he may organize for that purpose and at least one distributing exchange shall be maintained in the territory.

"A fund of $200,000 shall be created for the advance cost of new pictures, each territorial unit shall immediately pay its proportionate share, as per his rating.

"Negatives shall be purchased by the executive committee and shall be supplied to the units at cost. Each unit shall pay its share of such cost as per his rating.

"The theatre company proposes to apportion to the units $50,000 or half of the amount of the common stock of the productions company which it owns, this to be limited according to the rating of the unit. This block of stock is to be pooled in New York while sales are conducted on the curb market on a basis of ¼. Thus if a broker sells 100 shares, 25 of the lot will be owned by the units."

It is expected that, within five weeks, the plans will have matured and the new order of things will be in operation.

## F. P. L. HAS GOOD QUARTER

Famous Players Lasky has issued its quarterly report for the period ending March 31, and it shows an increase in income over the same period of last year. The figures are as follows:

Net profits, after all expenses and allowance for film exhaustion and Federal taxes had been subtracted totaled $1,058,565, which is equal to $4.28 a share earned on the 214,247 shares of common stock, no par value, outstanding.

These figures compare with $956,805, the net profit in the same period of 1919. These figures, however, do not include Federal taxes and are equal to $5.70 earned for each share of stock on the market at that time in 1919, which totaled 167,567.

The gross income for the three months' period of 1920 totaled $7,517,172, which shows an increase of $1,616,500 over the gross in the same period of last year.

None of the above figures include the profits or losses of wholly or partially owned subsidiary corporations.

## EATON LEAVING STRAND

Jack Eaton, managing director of the Strand, will sever his connections with the house about the middle of next month and go for a fishing trip.

His plans for the future are in the production field with a strong possibility of entering it for himself.

## BUYS VAN LOAN STORY

The Selznick Pictures Corporation has purchased "The Nobleman" from H. H. Van Loan and engaged Mary Murillo to prepare the screen version. Eugene O'Brien will have the stellar role.

## CITY THEATRES

**REPUBLIC** Theatre, 42d St. W. of Broadway. Evs., 8.30. Mats. Wed. & Sat., 2.30.
**MARJORIE RAMBEAU**
in
**"THE SIGN ON THE DOOR"**

**Knickerbocker** B'way & 38th St. Evs. 8.30. Mats. Wed. & Sat. 2.20.
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## Brooklyn Theatres

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### VITA MUST PAY FARMER

Joe Miller, a farmer of Riverhead, L. I., last week won a verdict of $300 in a suit for $2,000 against the Vitagraph Company of America. Miller claims that his farm was used in the making of "All for France," a Vitagraph special and that, as a result of several battle scenes taken there, his crops were spoiled.

### SELZNICK BUYS THREE STORIES

Three stories have been purchased by Myron Selznick for screen production during the past week. They are "The Daughter Pays," by Mrs. Baillie Reynolds; "The Fib," by George Hodenpyl, and "Yesterday's Wife," by Evelyn Campbell.

### PICKS NEXT HAMMERSTEIN FILM

Elaine Hammerstein's next production for Selznick will be "The Point of View," an adaptation of Edith Ellis' play. In the cast will be Arthur Houseman, Warren Cook, Cornish Beck, Rockliffe Fellows, Helen Lindroth and Hugh Huntley.

### MARCIN DOING FOX SPECIAL

Max Marcin, the playwright, is doing a special scenario for William Fox. The feature, a super special, which Richard Stanton is to direct, is taking about four months to complete. Marcin is to remain with Fox for another twelve weeks.

### LEON MADIEAU ARRIVES

Leon Madieau, treasurer of Pathe, Inc., and chairman of the directors of Pathe Cinema, Paris, has arrived in this country for a mone month's stay. He is here on business.

## BURLESQUE ROUTES

Behman Show—Casino, Brooklyn, 31-June 5.
Beauty Trust—Gayety, Buffalo, 31-June 5.
Bowery—Hurtig & Semon's, New York, 31-June 5.
Burlesque Wonder Show—Gayety, Detroit, 31-June 5; Gayety, Buffalo, 7-12.
Folly Town—Columbia, New York, indef.
Oh, Girls—Empire, Newark, 31-June 5.
Peek-a-Boo—Boston, 24-June 5; Hurtig & Seamon's, New York, 7-12.
Rose Sydell's Belles—Empire, Brooklyn, 31-June 5.
Sporting Widows—Gayety, Washington, 31-June 5.
Broadway Belles—Gayety, Baltimore, 31-June 5.
Beauty Review—Empire, Cleveland, 31-June 5; New Academy, Buffalo, 7-12.
Bathing Beauties—Athens, O., 6-7; Cumberland, Md., 8-10; York, 11-12.
Follies of Pleasure—Fall River, 31-June 2; New Bedford, 3-5; Empire, Providence, 7-12.
French Frolic—Cadillac, Detroit, 31-June 5; Empire, Cleveland, 7-12.
Girls From Joyland—Cohens, Newburg, 31-June 2.
Jazz Babies—Howard, Boston, 31-June 5.
Kewpie Dolls—Olympic, New York, 31-June 5.
Pacemakers—Empire, Providence, 31-June 5.
Pat White's Show—Park, Indianapolis, 31-June 5.
Stone & Pillard Show—New Academy, Buffalo, 31-June 5; Cadillac, Detroit, 7-12.

## FILM FLASHES

George Archainbaud has been signed as director under a long term contract, by the Selznick Picture Corporation.

William Collier in "The Servant Question" has been released by Select.

Olive Thomas will be featured in the new Selznick picture "Jenny."

Selznick Pictures have taken a long term lease of the Solax studio, Fort Lee.

With the completion of the scenario of "Big Game," a story of the Northwest, casting will begin immediately on making it into a Metro production.

Lou Baum, manager for Universal in Cincinnati, has been appointed division manager for Chicago and the entire Northwest.

Sidney Lust has taken over the Poli Theatre in Washington and the Forbes Theatre, Baltimore, and will run them as picture houses.

### PICKFORD PARTY ON WAY

LOS ANGELES, Cal., May 29.—The Mary Pickford party, now en route to New York, where it will stop for two weeks at the Hotel Claridge, includes Mary Pickford, Mrs. Charlotte Pickford, Lottie Pickford, Douglas Fairbanks, Kenneth McGraffey and Carlyle Robinson.

### FRANKLYN DEAL CLOSED

The arrangements whereby Sydney Franklyn is to make four super-specials yearly for Kaufman pictures have been completed and work on the first of them will begin on June 21. They are to be known as Kaufman-Franklyn productions.


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Bennie Zeidman arrived in New York last week to organize his own company. He will be East for several weeks.

Snub Pollard is to be seen in a new Rolin comedy called "You're Pinched," to be released on June 6.

Robert McKim, screen villain de luxe, is the father of a baby boy, born last week.

Montagu Love will appear in "The Riddle Woman" opposite Geraldine Farrar.

Charles Maigne, director, has returned from the west to spend several months in New York by directing Meighan features.

Frank Meyer and Tarkington Baker have sailed for the Far East, to establish a studio and exchange in India for their company, Famous Players-Lasky.

Polly Prince is writing publicity for Universal, having been added to the staff as a specialty writer.

Florence Vidor, wife of King Vidor, has been signed by Thomas Ince for his forthcoming picture, "Beau Revel."

Myron Selznick has just purchased the screen rights to "The Fib" and "Yesterday's Wife," two new stories.

Winifred Westover sails on June 12 for Sweden where she is to work on a Swedish picture.

Dal Clawson, the cameraman, has arrived in New York to be head cameraman for R. A. Walsh.

Arthur Ziehm, head of the Goldwyn foreign department, has sold the third year product of Goldwyn for Chile, Bolivia and Peru.

Jacobo Glucksmann has purchased the new series of Anita Stewart productions for Argentine, Uruguay, Paraguay and Chile.

Arvil Gillstrom is now directing Muriel Ostriche.

L. J. Gasnier has left California to direct Otis Skinner in "Kismet."

Peter J. Schaefer is in New York from Chicago.

J. Herbert Frank has been engaged to play the heavy role in "Out of the Darkness," in which Jewel Carmen will make her re-appearance as a film star.

Maurice Brenon is press representative for Catherine Curtis Film Corp.

Walter Lederer has purchased the Mayflower Theatre, Providence, R. I., for $131,000.

The Sol Lesser office has moved from the Longacre to the Mecca Building, New York.

Victor Kremer has purchased the interest of Loraine Leibtag in the Eseenel Productions De Luxe.

Nat Beyer has been made manager of the Select and Republic branches in New Jersey.

Benjamin Schwartz has been made New York sales manager for Selznick, being succeeded in Brooklyn by H. Fuld.

Harrison Post has been added to the company supporting Monroe Salisbury.

Vivian Rich has finished her starring contract with Fox, but will remain to play leads with the company.

Metro is to film "The God of His Fathers" another of the Jack London stories.

Richard Storey, a brother of Edith, has been made an assistant director with Ince.

Esther Ralston has been added to the cast of "The Mutiny," which Metro is filming.

Louis Baum has been made division manager in charge of Chicago, Milwaukee, Omaha, Des Moines, St. Louis, Oklahoma and Kansas City, for Universal.

Matty Roubert is to be featured in a series of two-reel features to be manufactured by Reelcraft.

Joseph W. Farnham has sued Arthur F. Beck Serial Corp., for $3,100 as his fee for cutting, editing and titling thirty-one reels of "The Island of Jewels."

The first of the Robertson-Cole "Arsene Lupin" series, "813," has gotten under way in Hollywood.

Gloria Swanson has been signed for five years by Jesse L. Lasky.

Hobart Bosworth has returned from a four weeks' tour on location and is completing "Bucko MacAllister."

Eileen Sedgwick is to be starred by Universal in a serial adapted from "Wits and The Woman."

Bartine Burkett is back with Big U, playing the lead in "Has This Happened to You?"

Dagmar Godowsky will return to Universal in "Hitchin' Posts."

Wanda Hawley has started work on her second production for Realart.

Norman Moray is now in charge of the local Merit Film branch, having left Republic.

Mary O'Conner, head of the scenario department of the Famous Players-Lasky Company, is in New York on her vacation.

Sidney Olcott has been engaged by the Martin Company to direct Vivian Martin's second production.

William Fox has secured the rights to a new story by George Walsh called "The Plunger."

Eileen Percy will appear next in "Myra Meets His Family" by Scott Fitzgerald.

## DEATHS

EDWARD HOLLAND, for several years the crack shot of the Barnum and Bailey Circus, died last week. He was born in New York, forty years ago and, for a number of years, was engaged in the cafe business.

HARRY THOMPSON, in private life Albert Esmann, who for many years was known in vaudeville as "The Mayor of The Bowery," killed himself in his home at 128a Putnam Avenue, Brooklyn, last week, by hanging himself in the kitchen, with a clothesline. He had been suffering with his eyes lately and was convinced that he would be blind for the rest of his life. Rather than meet blindness, he chose death. He was sixty-three years of age and is survived by a wife and daughter.

ROBERT MANCHESTER, whose real name was Robert Mills, died in the Cleveland State Hospital last week after a lingering illness. Manchester, who was sixty-seven years old, was a well known burlesque producer and manager some years ago and such shows as "The Night Owls," "Crackerjacks," etc., went out under his management. For some time he was also connected with Gus Hill, but for the past few years, had been living in retirement. He had been in the show business for fifty years.

FRANK KILDAY, veteran actor, died last week on the stage of the Shubert-Pitt Theatre, Pittsburgh, Pa. Kilday, sixty years of age, was appearing in "Keep Her Smiling," and died just at the conclusion of his part in the show. Heart trouble was the cause of death.

RICHARD JACQUES HATZEL, one of the founders and first members of the Friars Club, died on Thursday, May 27, at his home on West 138th Street. He was born in New York City on Sept. 7, 1865. Thirty-one years ago he became manager of the old Grand Opera House at Twenty-third Street and Eighth Avenue. He was later the executor for the estate of Richardson and Fuchs, theatrical printers. He was at one time secretary of the Friars and also held the position of treasurer with them for eight years. He leaves a widow, a son and a daughter.

CHARLES R. BROWN, a well known manager who, for the past twelve years, has been connected with the Cohan and Harris enterprises, died last week from hardening of the arteries and complications. He had been company manager for William Collier in "The Hottentot." He is survived by his widow, known professionally as Gertrude Webster.

IRENE LUCILLE, a member of a vaudeville revue known as "Harry Walker's Assorted Dainties," died on May 28 after a three-day illness from ptomaine poisoning. She came from Omaha, Nebraska.

POLLY PRIM, known in private life as Mrs. George B. Samuel, died last week at Saranac Lake, N. Y., where she had been staying to recover her health. She was known in vaudeville, and the legitimate, as well, and during the war drove soldiers, appeared at benefits and managed her husband's business while he was in the army. She was twenty-six years of age and had appeared on the stage ever since she was a child. Death was due to tuberculosis.

DAVID DAVIES died at the American Hospital, Chicago, last week, following a serious operation.

The deceased was formerly a member of the Sherlock Holmes Company for a number of years, appeared in vaudeville and served in motion pictures with The World, Goldwyn and Fox companies. He was formerly a theatrical newspaper correspondent and a member of the Actors Fund and the N. V. A.

Few details regarding his family are obtainable but every effort is being made by the N. V. A., to locate a brother believed to be living in Australia. If he or any other member of the family can be found, an insurance policy of $1,000 will be paid.

CHARLES A. GILCHRIST, camera man, was drowned at Moss Beach, California, last week, while taking motion pictures of the waves. He fell from a bowlder and efforts to save him were of no avail.

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# EMERSON AND LACKAYE DEBATE

(Continued from Page 21)

contract was forthcoming from Mr. Shubert.

"So the mountain, with all its terrific labor pains, brought forth a mouse and after Mr. Shubert had failed to keep his word to Mr. Lackaye, did Mr. Lackaye then decide to change his mind and analyze the Shubert contract? He did not! He went right on playing his part, in Mr. Shubert's production, and Mr. Wickersham was secured to do the job that he had promised to do.

"There is no further record of any interest or activity on the part of Mr. Lackaye in Equity affairs until the strike, when in answer to urgent requests he did make two speeches at the Lexington Opera House.

"When the strike was over, and the enormously difficult problems of reconstruction had to be met and solved, Mr. Lackaye again became conspicuous by his absence and nothing more was heard of him, until a few weeks ago when Bill Kelly and Frank Merlin wheeled him out into the limelight as a candidate for the presidency of the Association.

"Now, members of Equity, I leave it to you. Mr. Lackaye is contending that I should not be elected president of this Association, because I have ceased acting, apparently forgetting or refusing to see, that the great strength of Mr. Wilson during the past few years of struggle and stress, lay in the very fact that he had ceased acting, and therefore had nothing to fear from any manager.

"Mr. Lackaye further contends that he (Mr. Lackaye) should be elected your president because he is an active actor—an active actor, dependent upon the managers for his livelihood. Now what assurance have we, my friends, that Mr. Lackaye, if the interests of his particular manager were involved, would not leave the Equity just as flat in 1920 or 1921 as he left it in 1918?

"'BY THEIR DEEDS YE SHALL KNOW THEM.' By his record we must judge, and I ask you, in the light of this record, can you possibly bring yourselves to believe that Wilton Lackaye is a proper and fit man to place at the head of this organization?"

The latter part of Emerson's address was given over largely to answering some of the charges made against him by Lackaye.

"To start with," Emerson said, "Miss Farber has not been discharged by the Shuberts. It is a lie. And I challenge Lackaye to take his oath that Miss Farber did not refuse to run on the same ticket with Frances Merlin."

This Lackaye refuses to do,

### Answers Other Charges

Briefly, Emerson answered the other charges stating that Miss Barrymore was not going to Europe, that the charge of an invisible government or hidden hand was piffle, and that he (Emerson) gave up his job during the strike to work for the actors and has never yet refused to do a job handed him.

Explaining why Francis Wilson was not invited to appear at the benefit, Emerson said that in the rush, Bobby Short, who had charge of the program, completely forgot to make a place for Wilson until it was too late to do so. This, Emerson stated, was the only regrettable incident connected with the performance.

Following Emerson's address, Lackaye again took the floor and continued to assail his opponent and to answer the charges made against him by the latter.

Emerson's statements concerning the old Shubert contract trouble Lackaye passed off as "infamous and outrageous lies."

"I never knew that the Shuberts had anything to do with the show in which I was appearing," he stated. "I never asked Trevor if the Shuberts held an interest in the show. I received my salary from Mr. Williams and I am not sure now that the Shuberts had anything to do with the show."

Lackaye further stated that he refused to dissect the Shubert contract only after he had learned that Elliott, Comstock and Gest, William Brady and several others, were using the same form of agreement. In view of this fact, Lackaye asserted that he would do nothing to attack one man, when the others were not to be drawn into the controversy.

In answer to Emerson's charge that he had not attended meetings of the council during the two years he held office, Lackaye explained that he was on the road the better part of the time and only in New York for several weeks.

"But if I am elected," he said, "I will be on hand at every meeting and I will see to it that Mr. Emerson is there to work for me. If he is elected, I will also be on hand at every meeting and he will have my guiding hand and keen eye behind his every move."

During the course of rebuttal, Lackaye, on numerous occasions, violated the rules of debate by bringing in new business. On each instance Emerson remonstrated. Finally, Lackaye sneeringly turned to his opponent and said:

### Calls Emerson a Fish

"I do not in the least object to these interruptions. Mr. Emerson has always produced upon me the impression of a fish. I am surprised to see that he has some human feelings."

With this remark, he closed his rebuttal, this time amid hisses, groans, and cat calls that nearly resulted in the president's gavel being broken before order could be restored.

Emerson, unruffled, again took the floor. This time in defence of Earle Booth.

"Booth, at the very beginning of the war," Emerson said, "joined the colors. And, during the time of his service he received the highest rank accorded any member of the theatrical profession, that of Lieutenant Colonel.

"Emerson further stated that, on June 7, 1919, Booth was given a life membership in Equity in reward for his war record, he having been twice decorated by the French Government and once by ours. Booth's contract with Equity, he added, will terminate on June 1.

"All the references to Booth," Emerson stated, "smack of the dirtiest kind of politics."

In reference to the Chorus Equity merger, Emerson asserted that the benefits now derived from that organization's contract are to be preserved in the event of a merger with the parent body.

Defending the arbitration committee, Emerson disclosed the fact that that body has won six out of every seven cases argued. At the first meeting of the committee, Emerson said there were five or six managers in the room and, realizing that the latter were there for the purpose of "mugging" the complaints, the case was put off and a rule then made that only the parties in dispute were to be present in the future.

"We have done our best," Emerson added, "and we have done a lot. I doubt if Merlin or Lackaye can do better."

Emerson wound up his rebuttal by stating that Lackaye was picked for the vice-presidency on the Regular ticket because he was looking for office. He further stated that he holds a sworn statement from Helen MacKellar, in which she discloses a conversation with William Brady, when the latter said "When we get Lackaye in, then we'll have you where we want you."

Emerson hardly had time to take his seat before Lackaye jumped to the floor and for the hundredth time that day assailed him for "his vile assertions."

By this time, the crowd was pretty much in favor of Emerson, and when Lackaye shouted forth the statement that "Earle Booth went on the other side with spurs on his boots to keep his feet from sliding off the desk," he was nearly hissed from the platform.

Lackaye's last statement was that, if he were president and one of his hired executives made but one mistake, he should be fired on the spot.

With this said, he took his seat amid the applause of his supporters, the hisses of the opposing faction and the tolerant laughter of many other, who, throughout the whole afternoon, refused to join in any of the demonstrations staged by either faction, except for Lackaye's last reference to Booth.

Closing the debate, Francis Wilson praised the audience for its courteous attention.

## BROADHURST REHEARSING ONE

"Come Seven," a new comedy by Octavus Roy Cohan, has been placed in rehearsal by George Broadhurst. In the cast are Arthur Aylesworth, Earle Fox, Charles Meyer, Henry Hanlin, Gail Kane, Lucille LaVerne, Helen Tracy, Suzanne, Willis and Eleanor Mantell. Lillian Trimble Bradley will stage the piece, which will open out of town in three weeks.

## LETTER LIST

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Bennett, Billie
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Carrette, Bessie M.
Carleton, Eleanore
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Heller, Mildred
Hastings, Ruth
Kyle, Florence
Kingston, Doris
Leavitt, Leo S., Mrs.
Lamonte, Bettie
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London, Daisy
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Neave, Margaret
Noble, Madge
Parker, Mabel
Rivers, Irene
Ritter, Betty
Raymond, Lizzie B.
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Worth, Mabel
Wood, Margaret
Worth, Madeline
Winton, Violet
Wilma Sisters

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